RETURN OF THE LIVING DEAD PART II

SCREENPLAY

BY

KEN WIEDERHORN

SECOND DRAFT
NOVEMBER 7, 1986

RETURN OF THE LIVING DEAD

PART II

PROLOGUE/UNDER CREDITS

1 EXT. TOWN MAIN STREET - NIGHT (RAIN) 1

Empty, deserted... it's the middle of the night. It's raining and the streets are empty. In the distance, at the far end of Main Street, a pair of headlights appear.

An army Jeep stops in the center of town. On the door is written: U.S. ARMY - ENVIRONMENTAL TRANSPORT UNIT. Two MP-types get out and look around. They make sure nobody is about, then signal back up the street... into the darkness.

SOUND OF BIG ENGINES as a military convoy appears. The Jeep pulls into the lead as the TRUCKS RUMBLE through town.

1A EXT. BRIDGE - NIGHT 1A

They exit town over a bridge. On the back of the last truck, a load of steel drums, cinched down with metal straps. They RATTLE and BANG against each other. One strap starts to work its way loose.

The driver of the truck listens to a Sony Walkman. He moves to the music, hearing nothing from the rear.

The truck's big treads splash through a mud puddle. The big truck lurches.

The strap breaks. Three steel drums tumble out. Start rolling down the road. The driver is oblivious. The convoy speeds on.

The first two are quickly stopped by obstructions, but the third one continues, all the way back to the bridge. It teeters on the edge for a moment, then tumbles over. It's quickly carried away in the swollen current.

2 EXT. SUBURBAN TRACT DEVELOPMENT - DAY 2

A new subdivision of single family homes stands on the edge of an immense cemetery. New sod for lawns, a moving truck in one driveway. For Sale signs. Several houses still under construction.

(CONTINUED)

2 CONTINUED: 2

It's been raining here too, but it's stopped. Puddles and wetness everywhere. The sky still looks threatening.

A young boy, JESSE WILSON, age 12, runs from house to house, caught up in some sort of fantasy game. Jesse is a kid who plays by himself but is never alone. A relentlessly vivid imagination takes care of that.

He whispers to himself as he cuts across a half-turfed front lawn. The landscaper looks up, screams at him. Jesse holds his fists together, points them at him... an imaginary weapon.

JESSE
Zzz-zz-zz-zz!

(CONTINUED)

2 CONTINUED: 2

He sprints across the street, almost running into a vintage Plymouth station wagon. The driver hits the HORN, weaves to avoid him. Jesse fires again as the car pulls into a driveway. * * *

Two other boys, BILLY and JOHNNY, carefully watch him run into a partially constructed house. They look about the same age as Jesse, but bigger. And mean.

3 INT. CONSTRUCTION HOUSE - DAY 3

Jesse runs from room to room totally lost in the game.

Billy and Johnny sneak inside, careful not to let Jesse know they are coming. Jesse backs up TOWARD CAMERA. The two boys grab him.

JESSE
Lemme go, lemme go!

They throw him on the ground, pull up his shirt, and start to administer a "pink belly."

BILLY
(to Johnny)
Grab his arms!

JESSE
Perverts! Leave me alone!

Billy slaps Jesse's exposed belly hard -- Whack! Whack! Whack!

BILLY
Who's your friend?

JESSE
None of your biz --

Whack! Whack!

BILLY
Who're you playing with?

Jesse fights to keep it to himself. Winces through his pain.

JOHNNY
Your mommy?

(CONTINUED)

3 CONTINUED: 3

JESSE
No.

BILLY
Who? Who??

Jesse gasps, tears welling in his eyes. Holding on... but it's too much.

JESSE
Masterman.

Billy and Johnny look at each other. Huh?

BILLY
The comic guy, you mean?

Jesse stays silent.

JOHNNY
Where's he now?

They start slapping again.

JESSE
Make ya'a deal! Make ya'a deal!

Billy pauses to consider.

BILLY
Five bucks.

JESSE
Five... I don't have --

Whack!

JESSE
(continuing)
Batman number 3, It's yours. It's worth more'n five. Maybe ten, twelve fifty. Real collector's item.

Billy thinks about this. Looks at Johnny. Back down at Jesse. He grabs him by the throat and squeezes.

BILLY
Five minutes. We'll wait. You don't show up...

JESSE
Hey! I don't welch on a deal.

3 CONTINUED: (2) 3

They let go. Jesse gets up, brushes himself off, walks away.

JESSE
(continuing; under his breath)
Perverts.

4 INT. JESSE'S HOUSE - KITCHEN - DAY 4

LUCY, Jesse's seventeen-year-old sister, is talking on the phone. She has her bare feet up on the counter, carefully painting her toenails. She's studying for her SAT's and gossiping at the same time. She sees Jesse come in.

LUCY
Jesse! Hey! Come here!

Jesse stops short by the kitchen door.

LUCY
(continuing; covering the phone)
See that?

She points to a typewritten list of instructions affixed to the refrigerator door. Jesse looks at it with a pained expression.

LUCY
(continuing)
Mom said you follow those rules or it's my butt!

She glares at him. He makes a face and runs upstairs.

LUCY
(continuing)
First one says homework! You don't go out 'til you finish it!

5 INT. JESSE'S ROOM - DAY 5

Jesse runs in, slams the door. Goes to the window, looks out.

6 HIS POV OF STREET 6

where Billy and Johnny are waiting at a corner.

7 BACK TO SCENE 7

Now we see the room: Comic city. The book shelves are packed with comics. There's comic literature, articles, blow-up photos of comic characters... one in particular has a place of honor above his desk... his name emblazoned across the poster; MASTERMAN. Jesse turns and looks at him.

JESSE
Okay, so what do I do now?

The comic hero stares back at him... mute.

JESSE
(continuing)
Yeah... just when I really need you!

Suddenly -- An idea! He grins to himself.

He pulls a stack of comics from underneath the bed, thumbs through them quickly. He finds Batman #3. Now he grabs a comic from another stack. Also Batman, but a #8. He grabs a magic marker from his desk and starts to black out part of the 8 so it looks like a 3. It looks pretty good. He takes it and slips it into a cellophane envelope.

8 INT. JESSE'S HOUSE - FOYER 8

Jesse sneaks down the stairs. Lucy's telephone VOICE drifts in from the kitchen. He tiptoes across the foyer, then waits for her to turn her head away.

When she does, he leaps across the opening to the front door.

9 EXT. STREET - DAY 9

Jesse walks up to the others, hands Billy the comic. Billy grabs it, looks it over roughly.

BILLY
Good, very good! Now you get to be a member of the club.

He starts away.

JESSE
That's okay. I'm not the joiner type...

Johnny grabs him.

9 CONTINUED: 9

JESSE
(continuing)
You wouldn't want a guy like me... I got b.o., always fart in small rooms. You're looking at a total, and I mean total loser.

JOHNNY
We already voted. You're in.

JESSE
Whadya know.

BILLY
Want to see the clubhouse?

JESSE
Uh, I got homework. My sister's. She's waiting for me to --

JOHNNY
Too scared?

JESSE
Me? Scared?

10 EXT. CEMETERY - DAY 10

Jesse follows the boys up to the old iron-bar fence surrounding the cemetery. He hesitates at the sight of the gravestones and antique mausoleums. Billy and Johnny look at him. Jesse smiles weakly, shrugs.

JESSE
Great location.

The boys slip through the fence and into the graveyard.

Jesse drinks it all in: the crypts and tombs, little stone houses. Funny how everything is so weirdly askew. And old. And creepy!

BILLY
Over this way.

JOHNNY
Still like it?

JESSE
Oh, uh, sure, yeah.
(MORE)

(CONTINUED)

10 CONTINUED: 10

JESSE (CONT'D)
(shrugs)
Little old fashioned for my taste ... uh burial, I mean. I'm more into stuff like, you know, cremation, where you get to scatter the ashes out of a plane or throw them in the ocean. Maybe have your favorite music playing...

Billy and Johnny exchange a puzzled look.

BILLY
Okay, okay, c'mon.

They move ahead. Jesse hesitates a moment, screws up his courage, then follows.

11 EXT. CEMETERY - ANOTHER LOCATION - DAY 11

Deeper into the cemetery. Jesse's slightly more at ease. Billy stops.

BILLY
There it is!

He points to a mausoleum overgrown with vines and weeds. Once it was the grandest of crypts. Now it's deteriorated into the spookiest-looking place in the cemetery.

Jesse is drawn to it, mesmerized by the look and feel of the place... the stained glass, the columns, the large copper doors guarding the interior.

JESSE
Wow! Who's buried in this place?

BILLY
Wanna see inside?

Jesse hesitates.

JESSE
I really gotta get back. My sister'll...

BILLY
We got a meeting.

Johnny positions himself behind.

(CONTINUED)

11 CONTINUED: 11

JOHNNY
Thought you weren't scared.

JESSE
That was before.

BILLY
Initiation time.

Johnny grabs Jesse, who tries to twist out of his grasp. He stomps on Johnny's foot and takes off.

He dashes between gravestones, weaving in and out, the others staying close behind.

Jesse heads for the fence... a spot where he can crawl through underneath and just stay out of their clutches. Billy and Johnny are too big to get under and must climb it.

11A EXT. CEMETERY - STORM DRAIN - DAY 11A

Jesse runs, slides, down a steep embankment, finally coming to a stop at the bottom.

At his feet... a drainage ditch, filled with rain-water... below a large storm drain.

Jesse hears the SHOUTS of Billy and Johnny. He scrambles into the mouth of the storm drain and disappears inside.

11B INT. STORM DRAIN - DAY 11B

He clambers through the wetness and debris... huddles into a hiding spot.

Billy and Johnny scramble down the slope, look around for Jesse. They see the drain... look inside.

Jesse squeezes back out of sight... makes a noise. Billy and Johnny hear, come in after him. He tries to go deeper into the drain but Billy grabs him. They tussle and fall against something... it shifts -- there's writing on the side, just barely legible.

JOHNNY
Hey! Look't this.

It's a steel drum... the very same one that fell out of the army truck! But now it's covered with mud and debris.

12 CLOSE ON DRUM 12

as we read: U.S. ARMY - ENVIRONMENTAL
CONTROL UNIT
IN CASE OF EMERGENCY CALL:

(800) 454-8674

Billy releases his grip on Jesse. Examines it more closely.

JOHNNY
Whataya think?

BILLY
Donno. Might be supplies.

JOHNNY
What kind of --

BILLY
I donno. Ammo, maybe. Combat stuff.

Billy reaches out, tries to turn the drum.

JESSE
I don't think you should play around with that...

Billy throws him a threatening look.

BILLY
Shut up, wimp!
(to Johnny)
Finders keepers, right?

Johnny smiles back as he helps Billy turn it. They brush some of the gunk away and pull open the domed lid. There are several gauges and valves on the top end, as well as a plastic face-plate.

Jesse is interested despite himself. He leans in for a closer look.

Johnny wipes mud off the face-plate... when suddenly, they see a face staring out at them... the face of a blackened, mummy-like corpse.

The boys scream and take off.

12A EXT. STORM DRAIN - DAY 12A

They exit the storm drain screaming. Billy fights to regain his composure. Jesse looks at him.

(CONTINUED)

12A CONTINUED: 12A

JESSE
I told'ya. We better report this to --

He sees Billy's white face.

JESSE
(continuing)
What's the matter, scared?

Billy grabs Jesse by the shirt and pulls him up on his toes.

BILLY
It's ours, we found it. We keep it!

JESSE
That's the army. The real one. It's serious! We've got to call that number and...

Billy twists his arm back up around behind his back.

JESSE
(continuing)
Aaaaaaah!

BILLY
You're not gonna tell anyone 'bout this, see. You know why? 'Cause you won't be able to.

13 EXT. CEMETERY - MAUSOLEUM - DAY 13

Billy drags/pushes Jesse right up to the door of the "clubhouse" crypt. Johnny pulls the heavy door open.

JESSE
No! No! I got classic Marvels! Original Combat. Doubles on the Dell --

BILLY
Forget it, jerk-off. Catch you later. Maybe.

They push him inside. Slam the door. Jam a tree branch through the door handles.

14 INT. MAUSOLEUM - DAY 14

Jesse throws himself against the door, yanks. Strains with all his might. Useless.

JESSE
Let me out! I won't tell! You can trust me. Please! My lips are sealed!

BILLY (O.S.)
So's your coffin, sucker.

Billy and Johnny's laughter recedes. Jesse pulls on the door again but it won't budge. He slowly turns to look at the interior of the crypt.

The place looks like no one's been inside for a long, long time. Musty cobwebs, everything covered with dust, a broken skylight of stained glass casts a strange light throughout.

There are shelves lining the walls, and on each shelf is a coffin.

Jesse tentatively steps into the center of the room. On one side is a barred window. He desperately tries to squeeze through, but the bars are too narrow.

Then, suddenly -- a NOISE!! Like something moving. Comes from above.

JESSE
Wrong.

Jesse flattens himself against the wall... looks up... on the verge of panic.

15 JESSE'S POV 15

The skylight above. Tree branches brush across the broken skylight, making the noise.

Jesse's relieved. But then he looks up again... at that hole in the skylight... just big enough for a boy to squeeze through!

Jesse climbs the wall, using vault facings as hand-holds. He stretches, but can't reach the skylight. His foot breaks through a crumbly vault casing. *

Jesse lowers himself and looks through the small opening into the vault. He can just see the corner of the coffin inside. He hesitates a moment... then quickly bangs out the rest of the old casing. It falls away easily, revealing the vault and the coffin inside it. *

(CONTINUED)

15 CONTINUED: 15

Jesse peers down, underneath the coffin, at the two metal rails it rests on. He grabs hold of the coffin's brass handle and pulls for all he's worth. It slides out several inches! Jesse quickly estimates the distance between coffin and skylight... yeah, it just might work.

16 EXT. OUTSIDE CEMETERY FENCE - DUSK 16

Outside the cemetery wall, an old van pulls up.

17 INT. VAN - DUSK 17

Three people sit in front. There's ED, a guy in his fifties who's been here more than once. JOEY, sitting next to him. He's twenty and green and in love with BRENDA, his young girlfriend who's behind the wheel.

She's all put together and ready for romance, not graveyards. She chews gum and looks out toward the cemetery.

BRENDA
Creep me out.

Ed climbs out of the cab. Brenda holds Joey back.

BRENDA
You sure you want to do this?

JOEY
Guy offered me a hundred for a night's work. Can't turn that down.

BRENDA
We go out after?

JOEY
We'll do a lot of stuff after. Okay? Okay?

Brenda shrugs half-heartedly.

18 EXT. VAN - DUSK 18

Ed walks around to the rear of the van and opens the back door. He removes a pickaxe and some shovels. Joey and Brenda join him.

BRENDA
You gonna be in there all night, or what?

18 CONTINUED: 18

ED
Couple hours, max. You wait here.

BRENDA
Gee, that'll be exciting.

Ed grabs a duffel and heads for the fence.

JOEY
Take it easy, honey. No sweat.

BRENDA
I don't wanna take it easy. I wanna go have some fun. So will you hurry up... And be careful, okay?

She puts her arms around him and gives him a long, passionate kiss.

19 INT. STORM DRAIN - DUSK 19

Billy and Johnny are busy working the drum out of the drain. They've cleared a path through the debris and are attempting to roll the thing out. But it's not easy.

In the distance, a low-flying helicopter makes a sweep around the edge of the cemetery. The boys pause to look at it... watch it fly out of sight, then get back to work.

20 OMITTED 20

20A INT. MAUSOLEUM - DUSK 20A

Jesse has managed to pull the coffin far enough out so he can actually stand on it and try and reach the skylight.

He steps onto the top of the coffin. Like a tight-rope walker, Jesse carefully moves out to the edge and reaches up to the skylight.

Suddenly, the top of the coffin collapses. Jesse falls through the rotten wood and lands in the coffin on top of a decayed corpse.

But before he can scream, the coffin itself falls apart and both Jesse and the corpse fall to the floor in a heap.

20A CONTINUED: 20A

Jesse quickly sits up to find himself entwined in the arms of the corpse.

JESSE
Aaaaaaaah!!!!

He quickly wrestles away one of the corpse's arms, and it comes off in his hands.

He drops it, rubbing his hands against his sides. Then he scrambles to the far wall, as far away from it as possible.

JESSE
(continuing; to himself)
Okay... just a little decayed matter... Nothing to get unhinged about. Stay cool. Be loose.

Suddenly the head of the corpse shifts, as if it had turned to look right at him.

JESSE
(continuing)
Oh shit.

21 EXT. CEMETERY - DUSK 21

As Ed leads Joey along, he takes out an amulet and puts it around his neck. He crosses himself. Joey observes apprehensively.

(CONTINUED)

21 CONTINUED: 21

ED
Now the trick is -- Are you paying attention, Joey? Trick is, well, it's like with a vegetable garden.. you want to leave some for later. Ralph... he was my bagman before you... he could never understand that.

JOEY
What do you mean... bagman?

ED
Oh, you'll see. Sort of self-explanatory.

JOEY
What if somebody wants to know what we're doing?

ED
Tell 'em you're a gravedigger and you'll be tellin' 'em the truth. Only difference is, we're the kind that takes 'em out, 'stead of puttin' 'em in.

Ed laughs at his own joke. Joey nervously looks around at the surrounding graves.

JOEY
What do you do with them?

ED
Oh, all kinds of crazies out there want the skulls of interred bodies. That's the key, y'know... they've gotta be interred. Not interested in any that haven't already been buried.

Joey thinks about this.

JOEY
How would they know the difference?

Ed stops and gives him a sharp look.

ED
It'd be dishonest to give 'em skulls that weren't buried.

JOEY
Okay, okay. Let's go get some, then.

22 OMITTED 22

23 INT. MAUSOLEUM - DUSK 23

Ed and Joey enter. In the half-light they take on the aura of ghostlike images. They come down the steps and enter the main vault room. Joey walks up to the central sarcophagus. Jesse pops up from the other side and Joey screams and falls back in fright.

JOEY
Oh God, oh God, oh God!!!

Ed grabs him by the shirt, trying to calm him. Jesse charges past them, right out the door.

ED
(yelling)
Hey, you! I saw your face, punk! If I catch you in here again, I'll call the police!

Ed turns to Joey, winks.

ED
(continuing)
Got a way with kids.

24 EXT. MAUSOLEUM - DUSK 24

MOVING with Jesse as he runs from the mausoleum, never looking back, pure panic etched across his face.

25 EXT. CEMETERY - STORM DRAIN - DUSK 25

Billy and Johnny have maneuvered the heavy drum closer to the mouth of the storm drain. They peer into the plastic porthole. The blackened face looks back out at them.

JOHNNY
Jeez, look at that. Scumboid.

(CONTINUED)

25 CONTINUED: 25

BILLY
What's this?

Billy indicates a small valve by the porthole.

JOHNNY
Check it out.

He reaches over, turns the valve.

With a loud POP it breaks off in his hand, and a cloud of greenish vapor squirts out, under pressure -- hitting Billy and Johnny right in the face.

They stagger back, coughing and choking. They fall to the ground, clutching their throats.

The gas in the tank has lost some of its pressure and is no longer squirting like a hose. Instead, it is fuming up, forming a cloud which starts to creep up the embankment to the cemetery above.

Billy struggles over to Johnny and pulls him away.

BILLY
Come on. I'm dying. This stuff... God... Uhhhh...

The CAMERA looks down through the window, into the tank. Inside the corpse twitches... before the gas hides it from view.

CAMERA PANS UP with the gas to the clouds above. There is a blinding EXPLOSION of lightning...

It begins to rain.

26 ON THE GROUND 26

The rain combines with the vapor... into a bilious green liquid...

27 INT. JESSE'S HOUSE - KITCHEN - DUSK 27

Lucy's got baking stuff set up on the counter in front of her. She frowns as she pores over the recipe in a cook book. Somehow we get the feeling this isn't her thing. She looks up.

28 EXT. BACKYARD - DUSK 28

Lucy's POV of Jesse cutting through the backyard.

29 BACK TO LUCY 29

She fumes... goes over and opens the back door.

LUCY
What are you doing out there? You're supposed to be upstairs doing your homework. I don't believe this! Mom's gonna...

JESSE
(breathing hard)
I just... went out to bring my bike in. I didn't want it to get wet.

Lucy's not going to buy this.

LUCY
Yeah, sure. How'd you get born in my family?

JESSE
I don't know how to break this to you, but our mom and dad had sexual intercourse.

LUCY
Yeah, must've been a pretty weird position..

The PHONE RINGS.

LUCY
(continuing)
Go on. Get up there. Do it!

She answers the phone.

LUCY
(continuing)
Hello? Oh, hi... He did what?

She turns away from Jesse, who gives her a contemptuous look. This kid has no use for his teenage sister. He uses the opportunity to disappear.

30 INT. MAUSOLEUM - NIGHT 30 *

It's raining in through the skylight and Joey pulls his collar up to protect himself against the wet. The rain is so intense it's difficult not to get soaked in the leaky mausoleum.

(CONTINUED)

30 CONTINUED: 30

Ed is removing the lid of a coffin. All very matter-of-fact. Joey watches, fixated.

ED
My old man got me started. Not in the business exactly, but in the appreciation of how it's all put together.

JOEY
What did he, uh, do?

ED
Butcher... just like me. There we go.

He takes out the last screw and gingerly lifts the lid off.

Inside, is the hideously decomposed body of a woman. Joey stares at it in open-mouthed amazement.

Ed appraises the body.

ED
(continuing)
Not bad. Nice bit of rump in her time. Looks choice.
(to Joey)
Whadaya think?

JOEY
(whispers)
What are you... gonna...

Ed nods toward the body.

ED
She won't wake up, Joey. You can talk normal.

Joey looks at the gray remains, then up at Ed like he's crazy.

ED
(continuing)
This one coulda used 'nother couple years. Lotsa work cleanin' a skull when you pull it out before its time. Grab that bag over there.

Joey does as he's asked.

(CONTINUED)

30 CONTINUED: (2) 30

ED
(continuing)
Hold it open like you do in the store.

Joey expertly snaps the bag open, holds it up.

Ed leans over the coffin, lifts a small hatchet high in the air and brings it down with a WHOOSH.

THUMP!

Joey keels over. Ed reaches down, lifts the head out, looks for the bag. Sees Joey and the bag both on the floor. He sighs, lifts the bag, plops the head inside.

ED
(continuing)
Now you know what a bag man is.

Ed goes back to the coffin. Slips a gold bracelet off.

Joey pulls himself up, looks at Ed. Right now he is trying to remove a ring. But it won't come off, so he takes a pair of gardening shears out of his pocket and snips the finger off.

JOEY
That's it. Forget it. I don't need the money. I'm out of here.

ED
Relax. Think about it. Who's gonna know. Her?

He nods toward the corpse.

ED
(continuing)
Besides, I bet that girlfriend of yours sure would like this.

He holds the bracelet out to Joey. Joey ponders a moment, sees the sense of it. He takes the bracelet and pockets it. He then sniffs the air, making a face.

JOEY
Whew! What's the smell?

Ed smells it, too. He looks around. A thin, greenish mist has floated in around them.

ED
Swamp gas, maybe.

(CONTINUED)

30 CONTINUED: (3) 30

Joey's not sure he believes him. He rubs his exposed skin as if irritated.

JOEY
Makes my skin feel... like slimy ice or something.

ED
Comes with the territory. You'll get used to it. C'mon, let's get that one up there.

He points to a coffin on a high-up shelf.

ED
(continuing; reading inscription)
1957. Perfect.

They go to work on it as the CAMERA PANS UP through the broken skylight into the rain...

DISSOLVE TO:

31 EXT. CEMETERY - NIGHT 31

CAMERA FOCUSED on rain pouring out of the clouds, PANS DOWN to the ground, to watch the rain saturate the graves. Splattering on the gravestones and tombs.

The drops running over the green grass and down into the earth.

As the droplets of cold rain pound on the turf, it steams...

32 INT. JESSE'S ROOM - NIGHT 32

Jesse sits at his desk trying to study. He pulls a text from underneath a stack of books and they fall over. Jesse kneels to pick them and notices a comic stuck inside his math book.

He pulls it out and takes a look. It's Masterman... an old number. But on the cover is a scene of muck dripping out of a pipe into a river.

33 CLOSE ON SERIES OF COMIC DRAWINGS 33

as Jesse flips through the pages.

(CONTINUED)

33 CONTINUED: 33

It seems Masterman is fighting some kind of ecological disaster. Jesse focuses on one particular frame.

It's a scene of Masterman trying to lift a steel drum.

Jesse's eyes open wide as he scans other frames of the story. The drum clearly contains some kind of toxic substance. Masterman is trying to get rid of it, but the toxic rays seem to be weakening him. Lightning * illuminates the page. It draws him to the window. *

Jesse looks out: a view of the cemetery. *

Something is moving... Jesse grabs for his binoculars.

34 JESSE'S POV OF BACKYARD 34

Billy and Johnny slipping through the fence and heading toward Billy's house. They don't look like they're in very good shape. One is helping the other.

35 BACK TO JESSE 35

Jesse watches them confer for a moment before Billy goes inside and John gets on his bike and pedals away.

Jesse looks back at the drum in the comic. There's a puzzled look on his face. Could there be a connection here?

36 thru 39 OMITTED 36 thru 39 * * *

40 EXT. RURAL HIGHWAY - NIGHT 40

A newly created Army bivouac... a temporary command center set up not far from the site of the drum accident. Flashlights cut the darkness. There's a frenzy of activity as soldiers hurry back and forth. The remaining two drums have been covered with plastic. Armed guards stand strategically around them.

A group of officers rush to meet an arriving command car. A COLONEL gets out, salutes, and walks quickly over to the drums. He stares at them, sighs, shakes his head wearily.

COLONEL

Not again.

41 INT. JESSE'S HOUSE - KITCHEN - NIGHT 41

Lucy is in a state of disarray. The kitchen's a mess. She's stirring a cake batter and talking on the phone.

LUCY
Look, Beth, I've got to have the damn thing ready for Home Ec in the morning, so don't give me a hard time, just tell me how you separate the white from the yolk.

42 INT. FOYER - NIGHT 42

Jesse sneaks downstairs. He sees Lucy in the kitchen, her back to him. Jesse tiptoes across, headed for the front door.

But as Jesse reaches for the knob, the DOORBELL suddenly RINGS. He stops, frowns, turns and heads back toward the stairs.

LUCY (O.S.)
Hold on a sec, it's the door. Coming!

Jesse stops again. He has nowhere to go. He opens the closet door and jumps inside just as Lucy rounds the corner. She crosses the foyer and opens the front door.

Standing there is TOM ESSEX. He wears a tool belt that he keeps shifting uncomfortably. He's kind of gangly with a warm smile and a bright face.

(CONTINUED)

42 CONTINUED: 42

TOM
Oh, uh, hi. I'm with the cable TV. Got an installation order here.

Fumbles with a clipboard. Lucy sighs.

LUCY
You were supposed to be here, like three hours ago.

TOM
Well, yeah, I'm -- I just... This is all new here since I went away. Got sort of lost and...

He hesitates, looks at her curiously, like he recognizes her.

TOM
(continuing)
Aren't you... don't you go to Central?

LUCY
So? Big deal.

TOM
I went there, you know. Graduated last year. Maybe you remember me. Tom Essex.

No reaction.

TOM
(continuing)
Debating team... Jubilee Committee.

LUCY
No, I don't remember you.

His face falls. She points toward the family room.

LUCY
(continuing)
TV's in there.

Jesse starts to edge toward the door. Lucy notices him.

LUCY
(continuing)
What are you doing down here. Homework finished?

Jesse turns without saying a word and heads for the stairs. But he only pretends to climb them. He stops several steps up.

(CONTINUED)

42 CONTINUED: (2) 42

Jesse watches as Tom looks around behind the TV, then ducks as Lucy heads back to the kitchen. She turns to make sure Tom can't see her, then grabs her bag... takes out a brush and starts to comb her hair.

Jesse shakes his head in disgust, but he's got other things to do. As soon as her back is turned, he dashes across the foyer and out the front door.

43 EXT. JESSE'S HOUSE - NIGHT 43

Jesse runs around the side of the house and pounds on Billy's back door. BILLY'S MOM answers.

JESSE
I gotta see Billy... please.

BILLY'S MOM
He's not feeling too well. I've put him to bed.

She starts to close the door.

JESSE
But... I've got his homework assignment.

BILLY'S MOM
Oh. Well, you can give it to me.

JESSE
No! I mean, I've got to show it to him. He won't understand it if I don't.

She hesitates.

BILLY'S MOM
All right. But just for a few minutes.

44 INT. BILLY'S ROOM - NIGHT 44

Billy is lying in bed with a thermometer in his mouth. He doesn't look too hot. His face is pale, eyes blood-shot, and he is shivering under the blankets. Jesse enters the room alone. Billy removes the thermometer.

BILLY
Whatta you want?

Billy has a coughing spasm. Jesse takes a really good look at him.

(CONTINUED)

44 CONTINUED: 44

JESSE
What happened? What did you --

Billy's Mom enters the room and takes the thermometer from her son's hand, reads it.

BILLY'S MOM
Below normal? This can't be right.

She sticks it back into her son's mouth and feels his forehead.

BILLY'S MOM
(continuing)
You do feel a little cool. See, this is what happens when you go running around in the rain.

She turns to Jesse.

BILLY'S MOM
(continuing)
You finished? He should rest.

JESSE
There's a math final. Social Studies with maps and pioneer trails and weather graphs and astronomy and science stuff with cut-up animals and --

BILLY'S MOM
Well, be quick about it or you'll catch whatever he's got!

She frowns and leaves the room.

JESSE
You opened that thing, didn't you?

Billy lunges and grabs him by the shirt.

BILLY
You say anything about this and your ass is grass!

Billy's Mom calls out from the hallway.

BILLY'S MOM (O.S.)
Jesse! That's all, now.

Jesse breaks away from Billy's grasp. Billy rasps at him.

BILLY
You shut up about this or else!

45 INT. JESSE'S HOUSE - NIGHT 45

Jesse peeks through the kitchen window to see if the coast is clear. There's no one there. He enters through the back door and heads right for the phone.

46 CLOSE ON JESSE'S FINGER 46

dialing the numbers... 800-454-86... the finger pauses, then hesitates... what are the last two digits!

JESSE
800, 454-86... Seven? No! Four? Damn!

He quickly dials information.

JESSE
(continuing)
Hello? I need the number for the U.S. Army. Yes. No, I don't want recruiting... I want... information! Give me information! Yeah... thanks.

He write the number down, hangs up and dials again.

JESSE
(continuing)
Hello? Uh... I want to report this steel drum the Army lost. Uh, chemicals, I think... And a body... in a cemetery. No, the body's in the drum!... Well, how do I know how it got there? It's your drum. It says U.S. Army on it! With a phone number to call in case of emergency... I can't remember the number! That's why I'm calling you!... No, this isn't a joke...

He hears a "CLICK" and the DIAL TONE. He slams the phone down. And sees... Lucy, standing in the doorway. She's covered with flour and looks totally frazzled.

JESSE
(continuing)
Uh... had to make a call.

LUCY
To the Army?

46 CONTINUED: 46

JESSE
I, uh, need some information. There's this school project I'm doing.

Lucy looks at the mud on his shoes and on the floor. She's furious.

LUCY
Yeah, right. You've been outside again! Mom's gonna kill me. And I'm gonna kill you.

She grabs him by the shirt.

JESSE
Lucy, please! Wait! This is serious. There's this big drum out in the cemetery and there's this... thing inside it and I... think they opened it and some weird stuff got out and...

LUCY
What is it, a full moon, or --? You are such a little liar! Get those shoes off right now!

Tom steps through the doorway and silently observes. He's been outside and is also dripping mud on the floor.

TOM
You know how I can get under the house?

Lucy turns and sees the mess he's making. She's had it.

LUCY
Do you see what you're doing?

Tom looks around, puzzled. He doesn't get it.

LUCY
(continuing)
The floor!

Tom looks down at the pool of dripping water around him.

TOM
Oh, sorry.

(CONTINUED)

46 CONTINUED: (2) 46

Jesse takes this opportunity to disappear. Tom grabs some paper towels and tries to clean up, but he's clumsy about it.

Lucy watches with increasing frustration, then sniffs the air.

LUCY
Oh my God, the cake!

She quickly grabs a potholder and bends over to open the oven door. Tom steals a glance at her cute little rear. She turns and catches him looking. He blushes.

TOM
Smells good!

She frowns and bends back toward the oven... in a way that allows him to see more of that rear wiggling at him.

He can't take his eyes off it.

47 INT. JESSE'S ROOM - NIGHT 47

Jesse rushes into his room and slams the door. He paces up and down, thinking. He turns to see the picture of Masterman. *

Jesse sighs. He knows what he's got to do.

JESSE
Shit.

48 & 49 OMITTED 48 & 49

50 EXT. CEMETERY ENTRANCE - NIGHT 50 *

Jesse cautiously crosses to the cemetery fence. He takes a flashlight from his knapsack and shines it through the fence onto the nearby gravestones. *

If this place was scary during the day, you can't imagine what it's like in the dark. Jesse grits his teeth, pulls himself together like a soldier preparing for battle.

(CONTINUED)

50 CONTINUED: 50

JESSE
(to himself)
I got this very bad feeling inside... Like I'm about to get totally freaked.

He swallows hard and slips through the fence.

51 EXT. CEMETERY - STORM DRAIN - NIGHT 51 *

Jesse gets close to the mouth of the drain and puts on painter's goggles. He ties a cloth around his mouth and nose. Then he leans over into the drain and shines the flashlight inside. * * * * *

The drum lies on its side, one end open, a slimy black-green liquid slowly leaking out. * *

Jesse moves the light around and finds the lettering, but the last two digits aren't visible. He gets up and moves closer. The CAMERA DOLLIES IN to the gaping open mouth of the drum. It's empty. Whatever was in it is... gone.

Finally, Jesse gets close enough to see the numbers, but the painter's goggles have steamed up... he can't see through them. He lifts them up onto his forehead as he writes the numbers down.

He steps in something sticky and notices the black-green slime on the ground next to the drum. A trail of it leads away up into the storm drain itself. * *

Jesse follows the trail of black-green liquid with the flashlight. The stuff smears as it disappears into the bowels of the drain. *

Something moves in there.

Jesse stiffens.

(CONTINUED)

51 CONTINUED: 51

JESSE
(tense)
I knew it. I just knew it.

Something starts to shuffle forward out of the shadows. First we see it's feet. Then the rest of it comes into the light.

It's the body that was in the tank! It's a SKELETON covered with black, tarry glop. It speaks in a raw, vomitous voice.

TAR MAN
Brains. Brains.

It moves toward Jesse, reaching for him. Jesse spins around, slides in the muck. The goggles slip down over his eyes. He can't see through them. The thing makes a grab for him but he stumbles out of reach.

Jesse runs toward the water, still unable to see. Tar Man pursues. Jesse pulls at the goggles, gets them off just in time to stop at the edge of the ditch, step out of the way, and let Tar Man plunge into the water.

The creature struggles to stay afloat. The water starts to steam around him. The black glop begins to dissolve and Tar Man himself seems to come apart as he slowly sinks deeper into the water.

Jesse is transfixed... suddenly snaps out of it and...

Runs like hell!

Tar Man disappears from sight into the bubbling froth. Several ragged pieces of clothing pop to the surface and float peacefully.

52 EXT. CEMETERY - NIGHT 52

Jesse sprints through the cemetery, screaming. This is pure unadulterated terror.

He runs into a gravestone... falls, cuts himself. Jesse just lays on the grave, totally out of breath. He's bruised and bleeding...

Then, the ground right in front of him moves. A tuft of sod pushes up and tears loose. A skeletal hand reaches out, grasping for air!

Jesse stares at the hand, then scrambles to his feet...

(CONTINUED)

52 CONTINUED: 52

Struggles to keep going...

Keeps running, faster...

53 OMITTED 53 *
& &
54 54 *

55 INT. KITCHEN - NIGHT 55 *

Lucy, pulling on a sweater, enters the kitchen. She goes to the fridge for a bottle of juice, takes it to the sink and pours a glass. * * *

A flash of lightning illuminates a face staring in through the window over the sink... Jesse... covered with dirt and muck -- unrecognizable.

LUCY
Ahhhhhhh!

She spills the juice on the floor. Tom runs in from the next room. Lucy pushes back from the window, points... * *

LUCY
(continuing)
Out there! Out there!

Tom pulls open the kitchen door... and Jesse runs inside... frantic. * *

JESSE
In the cemetery! This hand... it came up, right out of the ground...! We've got to call...!!!

Lucy's beside herself with anger.

LUCY
God, Jesse! You're sick! You're crazy!
(to Tom)
He's really not my brother! We adopted him.

Jesse pushes past Tom and lunges for the phone. Lucy grabs it away from him.

(CONTINUED)

55 CONTINUED: 55

LUCY
(continuing)
Upstairs, Mister!

He rushes back to Tom, grasping at him, desperate to be believed.

JESSE
There's a thing in the drum...
Big, slimy... call the army...
please!!! This is for real!!!!!

Tom doesn't know what to do. He glances at Lucy, laughs nervously. *

TOM
Great imagination! *

LUCY *
Keep out of this! *

She returns her attention to Jesse. *

LUCY
(continuing)
Let's go! Right now!

Lucy pushes him toward the stairs.

56 INT. JESSE'S ROOM - NIGHT 56

Lucy shoves him into the room, slams the door. Jesse tries to get out. The door won't budge.

JESSE
Let me at least call Mom!

LUCY (O.S.)
Do not try to leave this room. Do you understand?

57 INT. UPSTAIRS HALLWAY - JESSE'S HOUSE - NIGHT 57

Lucy uses the cord of a lamp on the table by the door. She picks it up and loops it around Jesse's door handle. It connects to the banister and pulls taut. She tests it to make sure. No way he's opening this door!

58 INT. JESSE'S ROOM - NIGHT 58

As soon as Lucy's FOOTSTEPS HAVE DIED AWAY, Jesse goes over and checks the door. It's really jammed closed tight.

He desperately looks around the room looking for some means of escape. There's only the window. He looks out.

59 OMITTED 59

60 EXT. CEMETERY - NIGHT 60

As the CAMERA drifts over the gravestones... we can hear... the SOUND OF KICKING AND SCREAMING...

The ground above the graves is moving... giving with the pressure coming from below.

CORPSES push out of the ground. Corpses of all different descriptions... from the newly dead and hardly decomposed -- to the long dead and very decomposed.

One breaks through the surface and spits dirt from its mouth. He's a putrid and disgusting visage... a hideous monstrosity. It screams...

61 INT. VAN - NIGHT 61

Brenda is bored. Incredibly bored. She takes out a package of cigarettes from her purse. It's empty.

BRENDA
(mutters)
My lucky night.

She crumples it up, opens the glove compartment, roots around past the flashlight to find a fresh pack.

61A EXT. VAN - NIGHT 61A

The flare of a match as Brenda lights up inside the van. She gets out. Wanders over toward the fence of the cemetery. Takes a drag... blows a smoke cloud which hangs in the still air.

Something catches her eye. A movement? She steps closer to the wall, peers into the cemetery.

BRENDA
Joey?... Joey is that you?

(CONTINUED)

61A CONTINUED: 61A

A CRACK of a branch. She jumps.

BRENDA
(continuing)
Okay, Joey, you're so funny. I'm really cracking up, you know. Joey?

She runs back to the van, whips open the door, reaches in, grabs the flashlight out of the glove compartment.

61B INT. CEMETERY - NIGHT 61B

The beam of the flashlight sweeps across bare branches. Brenda peers over the wall.

BRENDA
...Joey?

She climbs over a broken section of the wall. Starts forward. Her high heels poke holes in the muck.

Up ahead she sees a shadow... of a man?... Joey?

BRENDA
(continuing)
If this is one of your stupid little games I'm going to be so incredibly pissed off.

She squints into the darkness... Nothing. Only a weird MOANING SOUND which seems to come from every direction at once. It sends chills down her arms. She rubs them, sighs shakily...

BRENDA
(continuing)
Okay, that's it. I'm out of --

She turns around -- and screams! -- as a huge, hulking SHAPE staggers right at her, blocking her way to the van.

She stumbles backwards, trips, catches herself... her heels make horrible SUCKING PLOPS as they punctuate the gooey earth.

BRENDA
(continuing)
Oh shit, shit. Okay, okay, you want the van, take it, take it. It's yours. My purse, it's in there too. There's, there's cash, not a lot but --

(CONTINUED)

61B CONTINUED: 61B

But the hideous creature suddenly comes into the light.

BRENDA
Fuuuuuck this!

She screams, drops the flashlight, and runs for her life... deeper into the cemetery.

62 INT. MAUSOLEUM - NIGHT 62

Joey stands up quickly INTO FRAME. He looks around and listens carefully.

JOEY
You hear that?

Ed sits atop a half-opened coffin, pouring himself a cup of coffee from a Thermos.

ED
Sit down and have a sandwich.
Missus made 'em.

Water drips from the broken skylight into an open coffin lying behind Ed.

The CAMERA FOLLOWS the dripping liquid as it pools on the coffin lid and spills over into the open casket.

(CONTINUED)

62 CONTINUED: 62

DRIP, DRIP, DRIP... as the CAMERA FOLLOWS the water onto the hand of the Corpse lying inside.

And then suddenly, the hand quivers!

Ed starts to cough, a cough from deep in his lungs.

ED
(continuing)
You're right, kid. There's a chill in the air tonight.

He rubs his hands together, then takes a muffler out of his coat and puts it on.

ED
(continuing)
Fifty-three years old. Can't be too careful in this weather.

Joey notices something moving behind Ed...

A skeletal hand reaching up... grasping the rim of the coffin!

ED
(continuing)
Should've taken the chicken soup.

Joey stands suddenly and staggers backwards... A second hand grabs the opposite rim of the coffin...

And the body starts to pull itself up.

Ed turns to see. The body rising. He chokes on his food.

JOEY
Oh, Jesus, Ed!

Ed continues to gag... he can't breathe! Joey slams him hard on the back. Food shoots out of Ed's mouth.

ED
Holy mother of God!

The Corpse lets out a horrible hissing sound. It's a horrible, disgusting visage of rotting flesh.

Ed and Joey are frozen.

JOEY
(shakily)
Ed? Is... Is there something I should know?

62 CONTINUED: (2) 62

Joey suddenly breaks his paralysis, grabs a crowbar --

JOEY
You're s'posed to be dead!

-- and brings it down on the Corpse's head.

The bar cuts right into the rotting skull... down several inches and lodges there.

The Corpse falls to the floor and sits a moment... the crowbar still sticking out of its skull.

It grasps the crowbar with both hands and pulls it out, leaving an awful gaping wound... which doesn't bleed.

JOEY
(continuing)
Holy shit! This is big fucking trouble.

Joey scrambles for the door as the slimy Corpse begins to move toward them. Ed grabs his satchel and follows.

63 OMITTED 63

64 INT. JESSE'S ROOM - NIGHT 64

Jesse carefully lights a match and uses it to ignite a tight-rolled newspaper. It starts to smoke immediately.

Jesse runs over to the door and fans the smoke underneath it and into the hallway.

65 INT. UPSTAIRS HALLWAY - NIGHT 65

The CAMERA PANS with the smoke as it wafts slowly up to the smoke detector in the ceiling.

65A INT. FOYER - NIGHT 65A

The front door partially opens, Tom is writing up a receipt. Lucy waits impatiently. He's stalling, stretching the moment.

TOM
So if you need any further assistance you just call this number right here...

(CONTINUED)

65A CONTINUED: 65A

Lucy takes the receipt from him, nods.

LUCY
Yeah, okay.

TOM
And if you change your mind later about the second tuner you can still have it at the introductory rate...

(CONTINUED)

65A CONTINUED: 65A

He stares at her. Her indifference is overwhelming.

TOM
(continuing)
Well, see ya.

He steps out the door. She starts to close it after him, when... The SMOKE DETECTOR goes off with a shrill ALARM.

LUCY
Oh, no!

She turns and runs up the stairs. Leaves the door open. Tom steps back inside, delighted to get a reprieve. He follows.

65B INT. HALLWAY - NIGHT 65B

Lucy comes running up the stairs, sees the smoke coming from beneath Jesse's door... she unwinds the cord with some difficulty... at last opening the door.

Jesse dashes out, headed for his mother's bedroom. Lucy runs after him. Tom comes up the stairs and looks for the fire.

66 INT. JESSE'S MOM'S BEDROOM - NIGHT 66

Jesse runs in and slams the door shut, locking it from the inside. He picks up the phone from the nightstand and takes the paper with the number out of his pocket.

Lucy is BANGING on the door.

LUCY (O.S.)
Jesse! You let me in there this minute!

Jesse ignores her and starts to dial. He looks back and forth between the paper and the phone... then suddenly stops.

67 ON THE PAPER 67

The number's last digit is illegible. A water stain has blotched it out.

Jesse holds his head in his hands. Lucy keeps BANGING away on the door.

(CONTINUED)

67 CONTINUED: 67

LUCY (O.S.)
You've gone too far this time, Jesse!

He doesn't even hear her... he's thinking hard... how to figure out the last digit. Then he realizes he's got to try them all. He starts dialing the first one.

68 INT. HALLWAY - NIGHT 68

Lucy bangs on the door, stamps her foot. Tom stands by, taking it all in.

LUCY
Don't just stand there! Do something!

Tom thinks a moment, steps toward the door.

TOM
Okay, Jess, come on out, fella.

Lucy looks at him, shakes her head.

LUCY
I meant, open the door.

TOM
But it's locked! *

LUCY
Use your tools!

Tom shifts uncomfortably. She impatiently grabs a screwdriver from his belt and hands it to him.

TOM
Might chip the paint.

LUCY
Just do it! *

He gets to work.

69 EXT. MAUSOLEUM AND CEMETERY - NIGHT 69 *

Ed and Joey flee out of the mausoleum. Terror- * stricken, they run down one of the main aisles of the * cemetery. On both sides, Corpses fight their way out of their graves.

Ed is panting heavily... this is too much for him.

(CONTINUED)

69 CONTINUED: 69

Joey grabs Ed, spins him around.

JOEY
We gotta get Brenda, man. She's all alone.

ED
Brenda? Who's...

JOEY
You selfish jerk!

ED
You're right! You're right! I am, I am.

Drops to his knees. Genuflects like crazy.

ED
(continuing)
Oh Lord, forgive me! They're dead. I thought you were finished with them!

A Corpse reaches out and grabs his ankle. Ed topples over. The corpse pulls at him, trying to bite at the leg...

Joey grabs a large boulder and smashes it down on the Corpse's head. It releases Ed.

Joey pulls Ed to his feet, shakes him by the lapels.

JOEY
I got a feeling the Lord's knocked off for the night. We've got to handle this, this whatever it is.

All around, corpses are pulling free of the earth.

Joey drags Ed along.

JOEY
(continuing)
First we get Brenda. Come on.

He tries to turn Ed around.

ED
(breathless)
Not that way. Get to the road.

(CONTINUED)

69 CONTINUED: (2) 69

Joey looks over his shoulder to see a few hideous corpses on their tail.

JOEY
Good. Good plan.

They stagger forward. Up ahead Joey sees A DARK SHAPE...

(CONTINUED)

69 CONTINUED: 69

JOEY *
Oh no!

It runs full tilt straight at them. Joey grabs a heavy branch, swings it back like a baseball bat. *

The shape lunges out of the shadows. Joey starts his swing. *

BRENDA *
NOOOOO! JOOOOOEY! NOOOO!

She flies into his arms.

JOEY *
Honey, honey, baby, oh God, you okay, you okay?

BRENDA *
Oh shit, Joey. Whatd'd you do!

ED *
It's me they want. It's my --

Ed starts for his knees again. Joey grabs him by the collar.

JOEY *
Quit doin' that, will you!
(sees house lights up ahead)
Come on!

They all take off toward the flickering lights of a nearby suburban housing development.

70 INT. MOM'S BEDROOM - NIGHT 70

Jesse frantically dials a number combination... impatiently waits for it to ring... finally someone answers...

VOICE ON PHONE (V.O.)
Hello?

JESSE
Is this the army?

VOICE ON PHONE
What?

Jesse quickly hangs up and starts dialing again.

71 EXT. BILLY'S BACKYARD - NIGHT 71 *

Ed, Brenda and Joey jump a fence and land in someone's backyard. They run into garbage cans, making a big ruckus. A light goes on.

BILLY'S DAD comes to the door. When he sees them, he points a shotgun at them.

BILLY'S DAD
Make one move and you're dead meat!

BRENDA *
Please don't shoot!

ED
Go ahead, do it! I deserve to die!

Billy's Dad is taken aback. Joey looks back toward the wall.

JOEY
Mister, please, call the police! Or the Fire Department. Or SWAT team, or... I dunno, anybody. But do it right now!

Then Billy's Dad hears the DIN coming from the cemetery. It's the kind of SOUND that gives one pause.

BILLY'S DAD
What in hell is that?

Ed looks back, a crazed look of fear in his eyes. He gets to his feet and stumbles toward the street.

BILLY'S DAD
(continuing)
Hey you! Where do you think you're going?

Ed doesn't hear him. He just keeps moving.

JOEY
Get your family and get outta here!

Joey takes Brenda's hand, follows Ed. Billy's Dad * starts to protest, but then he hears those NOISES again.

Puzzled and cautious, he steps back inside his house, double-locking the door. He peers out the window.

72 INT. MOM'S BEDROOM - NIGHT 72

Jesse is dialing furiously... he connects, it starts to RING.

JESSE
(into phone)
C'mon, c'mon!

Lucy shouts through the door.

(CONTINUED)

72 CONTINUED: 72

LUCY (O.S.)
Okay, Jesse, you win. If you open up now, I won't tell Mom! Jesse? And you can have some ice cream, okay?

It RINGS once more... he starts to hang up when... CLICK. It's picked up.

VOICE ON PHONE (V.O.)
Yes?

JESSE
Is this where you should call about one of those drums?

VOICE ON PHONE
Your name, please?

JESSE
Jesse Wilson.

VOICE ON PHONE
Stay on the line, Mr. Wilson, you're being transferred.

CLICK; BEEP.

Jesse can't believe it! He's tremendously elated. BANG! BANG on the door.

73 INT. HALLWAY - NIGHT 73

LUCY
Open this fucking door, you little shit!

Tom looks up at her, shocked. Lucy tries to compose herself.

74 EXT. ARMY BIVOUAC TENT - NIGHT 74 *

The Army Bivouac... furious activity... officers looking at maps... the COLONEL conferring with staff...

A SOLDIER on the other side holds up a field telephone.

SOLDIER
Colonel, it's for you.

The Colonel makes his way across the tent, but he keeps getting interrupted, stopping to sign things, answer questions.

75 INT. MOM'S BEDROOM - DAY 75

Jesse getting impatient, waiting.

LUCY (O.S.)
Jesse? I didn't mean to say that, okay? I love you just like you were a real boy. It's our secret. You come out now and I'll give you some cake.

76 INT. HALLWAY - NIGHT 76

Tom works away at the lock. Lucy is wiping the tears of frustration away from her eyes.

TOM
I remember you, you know. You were the best cheerleader I ever saw. *

Lucy sniffles, smiles a little.

LUCY
I still am. You need an Allen wrench.

He takes a good look at her tight shorts, sighs.

TOM
Got a set in the truck.

77 thru 79 OMITTED 77 thru 79

80 EXT. STREET - NIGHT 80

Ed, Brenda and Joey run up the street. They hear -- FARUUMP! -- as the TV van door slides closed. Joey looks around to see Tom walk from his van back to Jesse's house. *

JOEY
Let's go! Come on.

He pulls Brenda toward the van. *

BRENDA *
That's stealing!

Joey glances at her. She hears more HORRIBLE SOUNDS from the cemetery.

(CONTINUED)

80 CONTINUED: 80

BRENDA
But that's okay. *

And she takes off with him. *

80A ANGLE - TOM'S VAN 80A *

They run over, see the keys in the ignition. Joey jumps in.

81 INT. VAN - NIGHT 81

Ed and Brenda climb in on the passenger side. Joey coughs, holds his head for a second. *

BRENDA *
Hey, you feeling --

JOEY *
Yeah, yeah, yeah. I'm fine.

He starts up the van.

82 EXT. JESSE'S HOUSE - NIGHT 82

Tom opens the front door -- he's heard the ENGINE -- and sees his van pulling out of the driveway.

TOM
Son of a bitch!

He runs after it.

83 INT. VAN - NIGHT 83

Joey frantically steers down the street toward an intersection.

JOEY
Which way? *

BRENDA *
Left.

ED *
Right.

Ed makes a grab for the wheel. The van swerves out of control and... THUMP!

(CONTINUED)

83 CONTINUED: 83

They hit someone crossing the street. Joey slams on the brakes and skids the van right into a telephone junction box.

The box EXPLODES in a shower of sparks.

84 INT. MOM'S BEDROOM - NIGHT 84

Jesse reacts to the crash... as the line goes dead.

JESSE
Hello? Hello?

85 INT. JESSE'S HOUSE - HALLWAY - NIGHT 85

Jesse opens the door and dashes out into the hallway and down the stairs. Lucy makes a grab for him --

LUCY
I'm going to tell <u>everything</u>!

-- but he's too quick. She chases him.

86 INT. VAN - NIGHT 86

Ed and Joey are shaken by the accident. Brenda stares out the front windshield. *

BRENDA *
Oh my God, oh my God, oh my God...
Look what you made him do!

WHAP! WHAP! -- She slaps Ed's head. *

BRENDA *
(continuing)
Now he's killed someone! And it's all your fault. You, you schmuck!

ED *
I know, I know, I know.

JOEY *
Stop it! Stop it!

He opens the door and jumps out.

87 EXT. STREET - NIGHT 87

Joey stares at the strangely malformed figure lying face down on the street.

(CONTINUED)

87 CONTINUED: 87

Ed and Brenda fall out of the van behind him. *

Billy's Dad comes running up, kneels down beside the body, and turns it over. It's a grotesque-looking female CORPSE -- the one he's been following -- with worms crawling out of gaping holes in her head and torso.

It sits up without warning and takes a huge bite into Billy's Dad's skull.

His body jerks and collapses into the street. The Corpse looks up at Joey.

CORPSE
More brains!

Joey backs away to join Ed and Brenda. They are both frozen in terror. *

BRENDA *
... did you see what I think I saw...?

Tom comes running up and grabs them.

TOM
Hey you guys...!

He sees the Corpse bending over Billy's Dad.

TOM
(continuing)
Say, did somebody get hurt? *

Ed, Brenda and Joey look at each other. They don't know what to say. *

TOM
(continuing)
Wait right here! I'll call an ambulance.

He lets go of them and runs back toward the house. Ed, Brenda and Joey take off after him. *

88 EXT. JESSE'S HOUSE - NIGHT 88

Jesse rushes to the door with Lucy in hot pursuit. Tom runs past them, into the house.

TOM
There's been an accident. Got to call for help.

(CONTINUED)

88 CONTINUED: 88

JESSE
The phone's dea...

But Tom has already disappeared into the house. Ed, Brenda and Joey run up the steps. *

ED *
You got to help us, Miss.

JOEY *
This is serious.

BRENDA *
Believe me, they're not kidding!

Ed pushes Lucy back inside.

89 INT. JESSE'S HOUSE - FOYER - NIGHT 89

Lucy fights out of Ed's grasp. Joey and Brenda slip in behind him. Joey slams the door shut. *

LUCY
Let go of me! You guys get out or I'm calling the police!

ED *
You gotta... You got a weapon in here?

LUCY *
Weapon? Get out!

Tom reappears.

TOM
Looks like the phone's -- Hey!

He sees Lucy being held forceably by Ed. He grabs a baseball bat out of the umbrella stand.

TOM
(continuing)
Get your hands off her!

He takes Lucy's hand and pulls Lucy away from Ed.

ED *
Wait, mister... you don't understand... we --

(CONTINUED)

89 CONTINUED: 89

TOM
(outraged)
Oh, I understand all right. Out there. That's hit and run, man!

JOEY
They're dead!

TOM
Yeah, right, and you --

BRENDA
Already dead!

JOEY
Trust me... dead, dead, dead, dead!

OVERLAPS WITH --

ED
Dead, dead, dead!

Jesse grabs Tom's arm.

JESSE
We've got to get to a phone.

BRENDA
That's right! He's right.

Lucy gives Brenda an icy look.

LUCY
Him? Right? You've got no idea.

JOEY
Hold it, hold it. Come on. Let's... Oh, geez, I feel so weird...

He holds his head, leans against the wall. Looks at Ed who leans against the wall, sweat running down his face. He suddenly SCREAMS!

Everyone jumps out of their skins. All eyes go to Ed's leg which seems to be under attack from something inside the bag he is carrying.

He drops to the floor, wrestles with the bag.

LUCY
What is it! What is it!

(CONTINUED)

89 CONTINUED: (2) 89

JOEY
Oh no! Oh God!

Ed plunges his arm into the bag, tugs and tugs and SCREAMS... until he yanks out...

A ROTTING HUMAN HEAD!

The head MOVES! The EYES OPEN. It looks right at Lucy. The MOUTH tries to articulate, but nothing but a CRACKING NOISE comes out.

Lucy SCREAMS... and SCREAMS. Tom holds her, pulls her away.

Ed continues to hold it up. Doesn't know what to do with it. As bits and pieces of it drop onto the floor.

LUCY
Get rid of it. Pleeease!

Tom runs over, kicks the head right out of Ed's hands.

It bounces across the floor and into the hall closet. He slams the door after it.

Lucy collapses into his arms. Ed falls against the wall. Brenda holds Joey who seems to be kind of dizzy.

BRENDA
Baby, honey, it's okay. We're gonna, I dunno.

JESSE
We've got to get away from here. Get to a phone!

He looks at them all -- nobody's paying attention.

JESSE
(continuing)
Be right back.

He takes off.

LUCY
Jesse!

JESSE
(on the run)
Doc Mandel. He's got a car. I'll go the back way.

LUCY
No! Come back!

90 thru 94 OMITTED 90 thru 94 *

95 INT. KITCHEN - NIGHT 95 *

Jesse runs in. Reaches for the door handle. Happens to glance up to see:

A HUGE MALE CORPSE standing outside the window, looking directly in at him.

Before Jesse can react -- CRASH! -- the corpse punches through the glass.

Jesse scrambles backwards on the linoleum... The corpse gropes for him, grabs him by the hair... pulls him forward, bares his teeth.

Jesse jams his feet against the door, reaches for the knife rack on the counter. The corpse pulls Jesse's head closer.

CORPSE
Brains!

JESSE
Help me! Help me!

Jesse gets a finger on the knife rack, knocks the whole thing down. Grabs a butcher knife. Slashes wildly.

Tom and Lucy run into the room. Lucy freaks and SCREAMS.

LUCY *
Help him! Help him!

Tom grabs a frying pan, WHAPS it square into the corpse's face -- BOYOYIIING! *

Jesse drops free. Tom pulls him away. Then he looks up to see a large armoire against one wall. He yanks it away from the wall. A row of china dishes fall and SHATTER on the floor. *

TOM *
Quick! Come on. Help!

Lucy and Jesse help Tom push the armoire in front of the door. Suddenly -- CRASH!! -- A 3-fingered hand smashes through the window right in front of Lucy's face. She screams and throws herself against the wall. Tom gives the armoire an extra heave, blocks off the hand. Another rack of china CRASHES to the floor. Lucy hears the horrible GURGLING OF CORPSES... stares at the mess and destruction... Her eyes glaze over. *

(CONTINUED)

95 CONTINUED: 95

LUCY
... my mom's gonna be so pissed.

Tom looks at her strangely and yanks her out of the room. The corpse kicks at the door. The armoire jiggles, moves... It's not going to last long.

96 INT. LIVING ROOM - NIGHT 96

Tom, Lucy and Jesse run in. Ed, Brenda and Joey right behind. *

TOM
Okay, okay. Let's go!

Lucy still seems bewildered by these events...

SOUND OF BREAKING GLASS and then -- WHAM! -- a SOUND which could only mean the armoire has fallen onto the floor! *

TOM *
I'll hold 'em off till you're gone.

Lucy looks at Tom.

LUCY
I don't want any more mud tracked in here.

Tom turns to Jesse.

TOM
Get her out of here! Move it!

Jesse jumps. He grabs Lucy's hand, heads for the front door, pulling her along. Ed, Brenda and Joey follow.

Tom picks up a poker from the fireplace. He warily approaches the hall which leads to the kitchen.

97 EXT. AREA BETWEEN HOUSES - NIGHT 97

Jesse hides in the shadows between houses, looks to see if the coast is clear, then steps off... but Lucy is frozen in place. Jesse comes back to her.

JESSE
You wanna die?

She can't speak. Jesse shrugs.

(CONTINUED)

97 CONTINUED: 97

JESSE
(continuing)
Okay. They seem to like brains, so maybe they'll leave you alone.

Lucy looks at her brother. Jesse grabs her hand. This time she doesn't let go. They race across to the vacant house next door, Ed, Brenda and Joey following. *

As they disappear into the house, a Corpse sees them... and follows.

98 INT. FOYER - NIGHT 98

Tom peeks up over the staircase... through the rails to see... *

99 INT. KITCHEN - TOM'S POV - NIGHT 99 *

Corpses pour in through the back door.

They begin to examine the kitchen... famished Corpses... looking into the refrigerator, pulling canned goods from the pantry. *

One takes a bite of Lucy's cake. Spits it out. *

Another catches a glimpse of itself in Lucy's mirror... The Corpse is shocked! *

Another scratches at himself. A black GROUND BEETLE falls out of his exposed rib cage. Drops onto the counter. *

-- WHACK -- ! The Corpse slaps at it. But hits the remote wand for the TV set. *

The TV screen lights up -- with the aerobics tape. The Corpses stop... and stare... mesmerized by that incredible LIVING body! *

100 TOM 100 *

watches for a moment... then slowly backs away toward the front door.

The Corpses don't blink an eye. They continue to watch the TV.

101 INT. VACANT HOUSE - NIGHT 101 *

Lucy and Jesse sneak through the unfinished rooms, making their way to the other side of the house.

Joey pulls Ed along, followed by Brenda. Ed suddenly collapses on the floor. *

JOEY *
I told you, no more prayers!

ED *
No, no, not that. I don't feel sohot. Let me rest.

BRENDA *
Rest? He wants to rest? Joey, this is the totally dumbest guy you ever worked for in your whole entire life!

Jesse turns to Ed.

JESSE
You can't! Not now!

Then, behind him, a Corpse appears in the doorway. This one looks like it's been in the ground for a while... grey and rotted all over. Lucy's the closest to it.

It moves toward her. Her eyes open wide. No one else sees. She opens her mouth to scream but nothing comes out.

The thing is almost upon her...

But Tom suddenly appears out of nowhere, and with his fire poker, spikes the Corpse to the wall.

Lucy breaks through her catatonia and screams... Tom holds her, and she hugs him back... with gratitude.

The Corpse writhes against the wall. It grasps at the poker trying to release itself, hissing at them. They all stare, transfixed.

TOM
(tearing his eyes away)
Okay, c'mon, let's keep going.

He helps Lucy along. *

102 EXT. BETWEEN HOUSES - NIGHT 102

They cross the driveway and into Doc Mandel's garage, through the side door.

103 INT. DOC MANDEL'S GARAGE - NIGHT 103

Parked inside is the cherry 1955 Plymouth station wagon.

Tom pushes a tool cabinet in front of the door to block it. Jesse rushes across to the interior door and tries it -- it's locked. He bangs on it.

JESSE
Doctor Mandel! Please open up. Please!

They wait patiently for a moment or two before hearing some MOVEMENT on the other side of the door.

DOC MANDEL (V.O.)
What is it? Who's out there?

JESSE
It's Jesse Wilson, from the next house over.

They hear a LOCK TURNING and the door opens a crack. Doc Mandel peeks out. He sees who it is and opens the door.

Doc Mandel is about sixty. He holds a pipe between his teeth and searches his well-used smoking jacket for matches. There's something about the way he moves and slurs his words which says he's drunk.

DOC MANDEL
What seems to be the problem?

Tom pushes in front of Jesse.

TOM
Where are the keys to your car?

Doc Mandel looks him up and down, trying to focus on this new face. He's really blitzed!

DOC MANDEL
Why? Are we going somewhere?

BREAKING GLASS can be heard outside. He turns to look in its direction.

(CONTINUED)

103 CONTINUED: 103

DOC MANDEL
(continuing)
There seem to be vandals terrorizing the neighborhood... I've tried to call...

LUCY
Tell him! It's the dead... They've come back to life!!!

Doc Mandel scratches his head.

DOC MANDEL
The dead? Dead what?

TOM
People. We need your car.

DOC MANDEL
Sounds like you need a hearse.

JESSE
There isn't time for this, guys.

Tom grabs Doc by the shirt.

TOM
I'm sorry, sir, but you have to give us your car keys. Right now!

He looks at him...

DOC MANDEL *
... must be an emergency, huh?

BRENDA *
No shit.

104 INT. BILLY'S ROOM - NIGHT 104

Billy is extremely ill. His mother, very worried. He's lying under several blankets, still shivering, and looking like death warmed over.

(CONTINUED)

104 CONTINUED: 104

His Mom's been trying to use the phone with no success. She steps into the hallway and shouts...

BILLY'S MOM
George! George! Go get Doctor Mandel!

But there's no response. So she goes downstairs.

The CAMERA TRACKS BACK to Billy lying in bed. He's turned grey, eyes bloodshot. He suddenly stops shaking. The pain is gone from his face. He throws off the covers and follows his mother down the stairs.

105 INT. BILLY'S LIVING ROOM - NIGHT 105

Billy's Mom notices the front door open. She tentatively steps to the threshold and looks outside.

106 EXT. BILLY'S HOUSE - NIGHT 106

Billy's Mom steps outside and sees several people kneeling alongside a prostrate body. Puzzled, she runs over... and recognizes her husband lying on the wet pavement, with a corpse eating on his head.

BILLY'S MOM
George!

The Corpse looks up at her, blood all over its mouth and chin. It burps.

She screams and runs, back toward the house.

107 INT. BILLY'S HOUSE - NIGHT 107

Billy's Mom comes through the door, and slams it shut. A hand reaches out and touches her on the shoulder.

She screams... whips around to see... Billy -- standing there... calm, peaceful... just staring at her.

BILLY'S MOM
Oh, Billy...!!

She goes to him, hugs him to her. Billy sniffs, shifts and looks at his mother's head...

107A CLOSE ON BILLY'S MOM 107A

as a strange look sweeps across her face...

108 & 109 OMITTED 108 & 109 *

110 INT. DOC MANDEL'S GARAGE - NIGHT 110

Everyone scrambling into the car. Doc stumbles into the driver's seat, fumbles with the keys. Tom pushes him over.

DOC MANDEL
I'm sorry, my boy, this is cherry condition. Nobody drives Betsy except...

Suddenly Corpses SMASH through the garage windows! Doc looks up to see their gruesome faces.

DOC MANDEL
(continuing)
My god! That's...

Doc leans over Lucy, starts to roll down the window.

DOC MANDEL
(continuing)
Harvey! Harvey Kramer! Remember me?

He does remember... snarling viciously at him.

DOC MANDEL
(continuing)
Harvey, it wasn't my fault! They ran out of type O...

Lucy knocks Doc's hand away, rolls the window back up.

LUCY
Go! Go! Go!

Tom STARTS THE CAR, puts it in gear.

TOM
The door.

It's still closed! Lucy sees the remote on the dash. She presses it. The MOTOR WHIRRS as the door strains against the weight of the Corpses on the other side. It won't open. * *

Tom REVS the engine.

(CONTINUED)

110 CONTINUED: 110

DOC MANDEL
You're not... You're not going to...?

Tom lets out the clutch and the car leaps into motion.

111 EXT. STREET - NIGHT 111

The car SMASHES through the garage door splaying Corpses in every direction.

112 INT. DOC'S CAR - NIGHT 112

Doc can't believe it.

DOC MANDEL
You did!!! Do you know what this car is worth? It, it, it... I need a bracer. *

He reaches past Lucy and opens the glove compartment, grabs a flask. Fumbles to open it. Pours it down.

113 EXT. STREET - NIGHT 113

Tom threads the car through numerous Corpses. Some of them reach for the car as it passes by. Others chase after it. The whole neighborhood is besieged!

114 INT. CAR - NIGHT 114 *

Jesse looks out the back window and sees...

114A BILLY AND JOHNNY 114A *

Running with the corpses. Billy looks straight at him.

114B EXT. STREET - NIGHT 114B *

The car speeds down the street, leaving the corpses behind.

115 INT. CAR - NIGHT 115 *

Ed moans. He suddenly starts to gag and quickly rolls down the window. As he blows his lunch, a HAND reaches down from above... the hand of a corpse... and grabs him.

ED
Arrrrrgh!!!

116 EXT. ROAD - NIGHT 116

A Corpse lies atop the roof of the car... it reaches through the window, pulling at Ed.

117 INT. CAR - NIGHT 117

Joey grabs at Ed, holding him back in the seat... but the hand won't let go.

Jesse leans over and rolls up Ed's window-- it tightens on the zombie arm -- and CRUNCH! Slices right through at the wrist. The window is shut tight, but the Hand still holds onto Ed.

Ed grabs it with both hands and manages to pull it off. It flies into the front seat and scrambles around on the floor.

Lucy and Brenda both scream and jump up on the seat, causing Tom to momentarily lose control of the car. He hits the brakes and the Corpse lying on top catapults into the street. *

The thing picks itself up and starts running right for the car.

Tom GUNS it and hits the Corpse with a horrible bone-crushing THUD.

It flips up over the hood and SMASHES into the windshield, SHATTERING it... then falls into the street.

Doc looks at his windshield in disbelief.

Lucy grabs the hand as it crawls back up on the seat and holds it at bay.

LUCY
Open the window!

Tom rolls his down and out it goes.

119 CONTINUED: 119

JESSE
You guys were exposed too, weren't you?

DOC/ED/JOEY
(in unison)
To what?

JESSE
I don't know. There was something in that drum... chemicals or something.

ED
You mean... it's not me. It's some kind of pollution.

JOEY
This'll go away then? I feel so... sick...

120 thru 121 OMITTED 120 * thru 121 *

122 EXT. ROAD - NIGHT 122

The van drives through the outskirts of town. Gas stations, fast-food franchises, used car lots... everything lit up, but nobody around.

123 INT. VAN - NIGHT 123

Tom is looking around, puzzled. So is Lucy.

TOM
You notice something funny?

LUCY
Like, no people.

TOM
Yeah, like that.

They continue to look as the van drives past stores, houses, some with the front doors left open, cars parked askew on the street... as if everyone just up and left.

118 EXT. ROAD - NIGHT 118

The hand hits the pavement. It lays there a moment, raises its middle finger toward the receding car... then slowly crawls away.

119 INT. CAR - NIGHT 119

Tom has difficulty seeing through the shattered windshield. Doc Mandel is throwing a fit. He tries to grab the wheel away from Tom. They fight for control of the car.

DOC MANDEL
Thirty years I've owned this car! I never even scratched it!!!

BRENDA *
Joey, Joey?
(to others)
We've got to get him to a hospital!

She turns round to Ed. *

BRENDA *
(continuing)
It's all your fault! You, you cheeze dip!

Ed's too sick to care what she thinks. *

BRENDA *
(continuing)
Where's emergency? How do we get there?

JESSE *
No, no... we got to go to the Sheriff's station! They'll know what to do!

LUCY
(whispered to Tom)
I think... Something isn't right with those guys.

They look at Ed and Joey... their greenish-grey complexions and bloodshot eyes.

Jesse looks at the two men.

(CONTINUED)

124 EXT. HOSPITAL - NIGHT 124

A big EMERGENCY ROOM sign points up a driveway. The van turns in and pulls up at the Emergency Room entrance... right beside an empty ambulance.

125 INT. HOSPITAL EMERGENCY ROOM - NIGHT 125

They come into the Emergency Room.

The place is empty. Gurneys and wheelchairs standing haphazardly in the hallways. No patients, no nurses, no nothing.

Jesse walks inside the nurses' station and picks up the phone.

(CONTINUED)

125 CONTINUED: 125

JESSE
Dead.

LUCY
Don't say that word.

TOM
Why? Dammit, why? Where'd they all go?

Joey howls with pain as Brenda eases him into a chair. Frantically, she runs from cubicle to cubicle, opening doors, shouting down hallways.

BRENDA
Anyone here?

But there's no response. Only her ECHO. Jesse's getting exasperated.

JESSE
When are you guys gonna wake up! Nobody can help us except --

DOC MANDEL
A trained physician. Such as myself. Stand aside, young man.

Doc approaches the two sick men.

DOC MANDEL
(continuing)
Yes. Yes. Yes...

BRENDA
(hysterical)
What? What? What?

DOC MANDEL
When'd you two have your last polio shot?

Joey and Ed look at each other. Jesse steps over to Tom.

JESSE
There's gotta be police here. Emergency stuff. Somebody. Somewhere.

TOM
(shrugs)
I'll take a look around town.

(CONTINUED)

125 CONTINUED: (2) 125

JESSE
Not without me!

LUCY
You stay put.

JESSE
No way. I saw it. I'm the one who knows stuff.

TOM
Kid's got a point.

LUCY
That'll be the day!

TOM
C'mon, cut it out, you two. If we're going, let's go! We'll be a team.

JESSE
Teams suck.

Jesse heads out for the van... Lucy right behind him. Tom throws up his hands and follows. Brenda and Doc help the two sick men into the examination room. *

126 INT. EXAMINATION ROOM - NIGHT 126

Doc Mandel has a blood pressure cuff around Ed's arm. Joey has a thermometer in his mouth.

Doc Mandel adjusts the cuff, trying to get a better reading. He taps the mercury in it. He looks very puzzled.

He leans over and examines Ed's pupillary response, then does same to Joey.

JOEY
What is it? What's wrong?

Brenda hovers, watching Doc's every move.

BRENDA
Is he going to be okay?

Doc Mandel motions for her to be quiet as he bends over Ed, listening to his chest with a stethoscope. He listens for a few beats, then bends over Joey.

A look of certainty comes across his face. He puts down the stethoscope.

(CONTINUED)

126 CONTINUED: 126

BRENDA
(continuing)
What? What is it?

DOC MANDEL
We're going to do a biopsy.

BRENDA
Is... Is it cancer?

Doc looks at her

DOC MANDEL
If we're lucky.

127 INT. VAN - NIGHT 127

Tom steers the vehicle through town. Everyone stares out at the empty streets.

127A EXT. MAIN STREET - NIGHT 127A

The van drives down Main Street, right up to the police station. Jesse and Tom run out and look through the windows ... there's no one there. The town is deserted.

127B INSIDE THE VAN 127B

Lucy sees something through the rearview mirror... Silhouetted in the distance... People! Moving down Main Street, toward the center of town.

LUCY
Oh, thank God!

She jumps out of the van, shouts and waves her arms at the group.

LUCY
(continuing)
Hey! Over here!

127C LUCY'S POV 127C

They turn and move toward her... passing into the light of a street lamp. They're CORPSES!!!

127D BACK TO SCENE 127D

Lucy freezes. Tom grabs her from behind, pushes her into the van. Jesse is already inside. Tom runs around and jumps into the driver's seat.

Jesse looks back toward the advancing Corpses. Some of them have closed half the distance and are coming on fast. Tom hits the ignition. It doesn't start. They all stare at the dashboard.

LUCY
I don't believe this.

TOM
Lock the doors.

They lock them. He turns the ignition again. Plays with the choke. Nothing.

TOM
(continuing)
Goddam van.

Lucy looks out at the advancing Corpses. Tom pumps the gas.

LUCY
You're flooding it!

... Just as the ENGINE CATCHES. Tom looks at her triumphantly. Lucy again looks out at the Corpses... they're almost upon them... And the ENGINE DIES... The Corpses surround the van... pounding on the windows, trying to break in... screaming...

CORPSES
Brains! Brains!

Lucy shrivels away from the window... a hideous Corpse tries to break through to her. Tom keeps doggedly at the ignition. It CATCHES! He REVS THE ENGINE to a high WHINE and slams her into gear.

The van leaps away from the curb. Corpses fall away from it, get up, and run after.

128 & 129 OMITTED 128 & 129

130 EXT. STREET - NIGHT 130

A quiet, empty street, like all the others in town.

(CONTINUED)

130 CONTINUED: 130

A cat is chased across the street by two Corpses. They disappear down an alley. All is silent again.

The van comes INTO VIEW. Tom is driving like all get-out.

131 INT. VAN - LUCY, TOM, AND JESSE - NIGHT 131

Looking at the empty streets, freaked out, but in control. At least for now.

LUCY
We could be the last people left on earth... or... it's somebody's idea of a practical joke... or, it could even be a dream!

JESSE
Yeah, like we're all having the same dream?

LUCY
(snapping)
Do you always have to bring me down?

TOM
Will you two knock it off!

Lucy sees something.

LUCY
Gramps! That's Gramps' street.

TOM
We should go back. Get the others.

LUCY
There! There! Turn down there!

TOM
I can't. It's one way the other --

Lucy yanks the wheel. The van turns.

(CONTINUED)

131 CONTINUED: 131

TOM
(continuing)
There won't be anyone there.

LUCY
Twenty seconds. That's all.
Please!

TOM
Ask me, this is a dumb move.

Lucy gives him a hug.

132 EXT. LUCY'S STREET - NIGHT 132

The van slows to a stop in front of a two-story frame house. Lucy rolls down her window and looks out at it.

LUCY
Look! There're lights on!

She opens the door and jumps out.

TOM
Hey, wait a sec...

Now Jesse jumps out.

TOM
(continuing)
Look, hold on...

Nobody's paying any attention to him. He purses his lips, drums his fingers on the steering wheel for a moment... shrugs, and follows them into the house.

133 INT. GRAMPA'S HOUSE - NIGHT 133

Tom finds Lucy in the living room. One entire wall is covered with hunting trophies... the heads of deer, bear, wildcat... too many to count.

He's taken aback at the bizarre sight.

LUCY
(calling)
Gramps?

No answer. They move to the next room.

134 INT. KITCHEN - NIGHT 134

Jesse is standing in the kitchen staring down at the dining table. It's set for dinner. A dinner that no one has eaten.

LUCY
Where are they? Please, God, make them be safe.

She's starting to lose it, starts to cry. Tom tries to comfort her. He awkwardly puts his arm around her, pats her on the shoulder.

TOM
Don't worry. I'm sure they're okay.

LUCY
How do you know?

TOM
Only people in town are dead.

Lucy looks up at him, glowers.

LUCY
Thank you. I'm so relieved.

She marches out of the room, Jesse follows. Tom reaches down for a chicken leg on the plate. Starts to take a bite. He's interrupted by the SOUND OF SHATTERING GLASS.

135 INT. LIVING ROOM - NIGHT 135

Lucy has just smashed open a large gun cabinet. Tom rushes into the room and sees the weapons... a wall full of them; rifles, shotguns, handguns... almost a small arsenal.

Lucy starts pulling out guns. She opens a drawer and dumps out boxes of ammunition.

Tom looks on in amazement.

TOM
You know how to...

Lucy replies by picking up a clip and expertly slapping it into an automatic. She offers it to him.

LUCY
You do know how to pull a trigger, don't you?

(CONTINUED)

135 CONTINUED: 135

TOM
Well... sure. How 'bout you?

JESSE
She's junior class champion for the whole state.

Lucy reaches into the gun case and takes out a puny-looking .22 rifle... definitely the "kid" model.

LUCY
There's yours.

He looks at it, incredulous.

JESSE
Oh, that's terrific, great. What can I shoot with this? Mice?

Lucy loads a shotgun. She keeps this one for herself and places handfuls of shells into her pockets.

LUCY
Those things out there. They're ugly and dirty and dumb and I don't even care if they're dead. I hate them! No way they're touching me.

She heads toward the front door. Tom follows her. Jesse steps away, then hesitates a beat. He looks back into the gun cabinet.

There's a mean-looking .357 Magnum.

JESSE
(to himself)
Make my night.

Jesse grabs it, tucks it under his jacket. He takes some shells and follows.

136 INT. EMERGENCY ROOM - NIGHT 136

Jesse, Tom and Lucy rush into the emergency room. They find Doc Mandel bent over a microscope, examining a slide.

Brenda sits on the examination table, holding Joey. When she sees Tom and Lucy she hurries to them.

BRENDA
You've got to help me!

(CONTINUED)

136 CONTINUED: 136

TOM
We've got to get moving. Those things are all over town.

Tom looks at Ed and Joey. They're both folded up in fetal positions, shaking with cold, wrapped in blankets, looking grey and miserable.

TOM
(continuing)
Can they walk?

Doc Mandel and Brenda look at each other.

DOC MANDEL
Would you come over here, please.

He motions Tom over to the microscope. Jesse backs away quietly and slips out of the room.

137 INT. HOSPITAL CORRIDOR - NIGHT 137

Jesse is searching for something, looking around a nurses' station, into empty rooms... then he sees a directory on the wall.

He reads from the directory: COMMUNICATIONS ROOM... BASEMENT.

He turns and sees an empty elevator, gets on it, presses a button. The elevator descends.

138 INT. HOSPITAL BASEMENT - NIGHT 138

The elevator doors open and Jesse steps out into the subterranean corridor... ceiling a mass of pipes snaking all around.

He looks in both directions, seeking some sense for which way to go... when he hears the familiar STATIC of a short-wave RADIO. He runs down the corridor toward it.

The CAMERA HOLDS on a basement window, high up on the wall. Behind the dirty glass, we can see a FIGURE, looking down into the corridor.

139 INT. BASEMENT CORRIDOR - NIGHT 139

Jesse turns a corner and sees... the two-way radio setup.

(CONTINUED)

139 CONTINUED: 139

The one that ties the hospital into the ambulances and the police. It's inside a window-walled room. The door is ajar. He goes in.

140 INT. COMMUNICATIONS ROOM - NIGHT 140

Jesse touches a control knob, spins it. It's the tuner. Nothing but STATIC. Jesse picks up the microphone when he hears the SOUND OF BREAKING GLASS.

He quickly closes the door and shuts off the light. But the room is still exposed... through the glass windows.

FOOTSTEPS! Coming closer! Jesse squeezes down between some filing cabinets and holds still.

141 INT. EMERGENCY ROOM - NIGHT 141

Tom is bending over the microscope.

142 CLOSE ON SLIDE 142

Lots of cells and stuff but absolutely no movement.

DOC MANDEL (O.S.)
The blood serum count is zero.

WIDEN ANGLE as Doc walks over to Joey. He takes out a penlight and shines it in his eyes.

DOC MANDEL
You'll notice that there is no pupillary response.

He picks up a rubber hammer and hits Ed's knee. No response.

DOC MANDEL
(continuing)
No reflexes.

TOM
Is it serious?

DOC MANDEL
Is <u>dead</u> serious?

BRENDA
But they can talk! They can't be ... We've got to get help. <u>Real</u> help.

(CONTINUED)

142 CONTINUED: 142

JOEY
Oh God! It hurts. I can't move my arms or legs.

BRENDA
See! You call that dead?

JOEY
(angry)
I'm not dead, you son of a bitch...

He struggles to get off the examining table.

JOEY
(continuing)
Arggggghhh...

He doubles up in pain. Doc Mandel leans close to Joey.

DOC MANDEL
Have you noticed how you're not breathing?

He steps over to Brenda, offers her the stethoscope.

DOC MANDEL
(continuing)
Here, care to find the heartbeat?
(to Tom)
If you want my opinion, I think they should be contained.

TOM
Contained?

Brenda looks at them uneasily.

143 INT. COMMUNICATIONS ROOM - NIGHT 143

Through the glass Jesse sees it... a miserable looking CORPSE, mostly intact. It stops, cocks its head like it's listening... but no, it's <u>smelling</u>!

CORPSE
(rasping)
Brains?

It turns and looks right into the communications room. Comes closer to the glass and sees Jesse hiding there. An expression of deep and utter longing sweeps across the Corpse's face.

(CONTINUED)

143 CONTINUED: 143

CORPSE
(continuing; shouting)
Brains!

With sudden, frenzied energy, the Corpse SMASHES THE GLASS.

Jesse jumps to his feet, shrivels against the wall... and pulls the Magnum from his belt.

He assumes the classic police firing stance, legs spread, both hands on gun.

JESSE
Okay, you mother...

He pulls the trigger. BAM!

The kick knocks Jesse backwards. He loses his balance and falls to the ground.

144 INT. EMERGENCY ROOM - NIGHT 144

Brenda's head spins around.

BRENDA
What was that?

LUCY
It sounded like...

Then she realizes.

LUCY
(continuing)
My Gramps' Magnum! Jesse!

She takes off.

145 INT. COMMUNICATIONS ROOM - NIGHT 145

Jesse picks himself up off the floor and looks through the open glass wall. No sign of the Corpse. He looks around for the gun, but can't find it. He flattens himself on the floor... there it is, way under a heavy file cabinet. He stretches for it, but can't reach.

He hesitantly opens the door and looks into the corridor. The Corpse is lying there, not moving. He quickly steps around it, but can't help but stop and stare in morbid fascination. Half of its head's been blown away.

(CONTINUED)

145 CONTINUED: 145

Then, suddenly, it moves. Starts to sit up. Jesse can't believe it! The Corpse looks at him. He runs... down the hallway to the elevator. But it's not there. The doors are closed. The Corpse gets to its feet.

The hallway dead-ends. There's a door. Jesse goes for it.

146 INT. MORGUE - NIGHT 146

Jesse slams the door shut, looks around. There's a whole wall of refrigerated drawers... this is the morgue! The Corpse pushes against the door. Too strong for Jesse. He backs to the other center of the room. The Corpse bursts in!

He doesn't know what to do! Then he sees instruments spread out next to an examination slab. He grabs the biggest scalpel and retreats again to the wall of drawers.

The Corpse advances. Jesse frantically looks around... he sees the handle on a drawer and pulls it out. The body of an old woman lies on the tray. Jesse points at the cadaver's head and motions to the Corpse.

JESSE
Look! Brains!

CORPSE
Brains?

JESSE
Yeah, that's right! Over here.

He motions some more to the body in the tray and slowly backs away, making room for the Corpse. The Corpse steps closer, to see what's in there.

Jesse slides along the wall toward the door. The Corpse is going for it... it's actually interested in the body... grabs the head... is about to take a bite ... when suddenly, the Corpse looks from the cadaver back up to Jesse.

CORPSE
Fresh brains!

It drops the old woman's body and takes off after Jesse. Jesse leaps for the door.

147 INT. BASEMENT CORRIDOR - NIGHT 147

Jesse careens out into the hallway... but there are already several more Corpses blocking his way. He turns back. The first Corpse follows out of the morgue. He's trapped.

The Corpses start to close in on him...

When... KABOOM, KABOOM!

The first Corpse is literally blown in two! Lucy steps out from the elevator, her shotgun smoking. Tom's right behind her. He FIRES into the other Corpses.

The Torso half of the first Corpse struggles on the ground... But the LEGS and HIPS still STAND UPRIGHT! They begin to walk... right into the wall.

Everyone stares at the legs in disbelief, as they bounce off the wall and head off in another direction... only to hit the wall on the other side and lurch off once again.

The legs walk right into the other advancing Corpses... tripping them up. One of them goes down.

Tom makes his way toward Jesse but the Corpses cut him off...

The Corpse torso rights itself. It sees Jesse, starts to drag itself toward him, first slowly, then faster as its hands slap against the linoleum floor. Lucy sees it, but she's reloading.

LUCY
Tom! Shoot it!

Tom raises his pistol, takes aim, and FIRES. The Corpse torso is hit... flips over. Then, almost without a pause, pulls itself up again.

TOM
Jesus!

He tries to fire again, but another Corpse... a rotted and very decomposed one... attacks from the side... grabbing him. Tom FIRES at close range but to no effect. They lose balance and fall to the floor... Tom coming down heavily on top of the Corpse... and crushing it flat!

The Corpse torso makes another run at Jesse and is able to grab him with one hand. It pulls itself up toward his head!

Lucy steps up close, jams the shotgun barrel into the Corpse's chest and FIRES!

(CONTINUED)

147 CONTINUED: 147

The Corpse torso is blown clear across the room. But the arm still grasps Jesse! Lucy struggles with it, finally pulls it off, but now it grabs her!

Jesse takes his scalpel and slices at the Corpse arm, cutting through the tendons... until it begins to release its grip on his sister.

Meanwhile, Tom sees more Corpses coming his way. He FIRES into them, then CLICKS on an empty chamber. He takes the pistol and smashes into a glass case on the wall. He grabs a fire ax and swings it into the advancing Corpses.

But then something strange happens. He's about to swing again when he just stops and stares at the next Corpse...

148 TOM'S POV 148

... of a beautiful young woman Corpse. She looks only slightly cadaverous... except for that horrible looking gash in her forehead.

She stops advancing in the face of Tom's raised ax... instead... she starts to remove her ragged blouse... showing Tom her stuff...

Tom is dumbstruck! His eyes shift down to her chest. He's mesmerized! She slowly starts to advance on him.

And then... Lucy steps in... levels her shotgun, and... KABOOM!

The young woman Corpse falls. Tom snaps out of it. Lucy gives him a contemptuous look and heads for the elevator.

Lucy grabs Jesse by the collar and pulls him along. The floor is littered with body parts... they have to be careful where they step. Tom hurries to keep up. They get into the elevator.

LUCY
Next time you pull this... you're on your own! I mean it! I can't wait till Mom gets a hold of you.

JESSE
I've always been really impressed with your sensitivity.

Tom frantically pushes the floor buttons. The door slowly begins to close.

(CONTINUED)

148 CONTINUED: 148

TOM
C'mon, c'mon!

The Corpse torso makes one last effort, pulling itself with its one arm toward the door, trying to squeeze through. Tom kicks it back out and the door closes.

The CAMERA HOLDS on the corridor of moving and twitching body parts.

149 INT. EXAMINATION ROOM - NIGHT 149 *

Brenda pulls Joey up into a sitting position and helps him off the table.

BRENDA
You want to leave him here! You bastard! Some doctor! We're gonna find a real one. C'mon, honey.

DOC
No, don't. You shouldn't...

She puts Joey's arm around her neck and helps him out of the room.

ED
No! Wait! <u>You can't leave me here</u>!

As sick as he is, he struggles off the examination table and staggers across the room, following Brenda. Doc tries to stop him. Ed swings wildly, clubs Doc on the head. Doc drops. Blood oozes from a cut on his forehead.

Ed bends to the blood. Feels a weird urge to taste it. He dips in a finger. Why does he want to lick it so badly? But he hears Joey and Brenda BANGING down the hall. Wipes his finger on his shirt and struggles after them.

150 EXT. HOSPITAL - PARKING LOT - NIGHT 150

Brenda hauls Joey out through the double doors. Looks over her shoulder. Ed staggers out.

BRENDA
Get away from us!

151 INT. VAN - NIGHT 151

Brenda opens the door and pushes Joey into his seat. She crawls over him to the driver's seat. Gets the key into the ignition, STARTS UP, reaches across Joey to close the door.

But Ed's right there! Brenda screams. Ed claws his way into the seat. Brenda steps on the gas.

152 EXT. PARKING LOT - NIGHT 152

The van takes off. Fishtails across the parking lot. Tom runs out the door.

TOM
Hey! Hey! Come back here!

Lucy and Jesse burst through the doors.

TOM
(continuing)
She's taken our wheels!

Jesse sees the ambulance parked in the driveway. Tom turns to see it also. Jesse moves toward it, but Tom grabs him first.

TOM
(continuing)
Uh, uh. I'll drive.

153 INT. BRENDA'S VAN - NIGHT 153

Brenda steers her way through the town, trying to find a route out. Joey, wrapped in a blanket, sits beside her, moaning. Ed lies across the seat behind.

BRENDA
Don't you worry, babe. I'm gonna get help. Professionals. The best!

154 EXT. STREET IN TOWN - NIGHT 154

An army Jeep is stopped in the middle of an empty intersection. Three soldiers, FRANK, LES and SARGE, pore over a map, fumble with flashlights.

FRANK
I'm tellin' ya, Sarge, we shouldn't be in the town. We should be way over here.

154 CONTINUED: 154

He points to another spot on the map. They hear the SOUND OF A VEHICLE APPROACHING. Frank and Les take out their sidearms and hold them in readiness.

Brenda's van appears and almost runs right into them. She brakes to a stop inches from the Jeep.

The three soldiers look at each other in a panic. The Sarge takes out his gun.

Brenda jumps out of the van. They all point their weapons at her.

LES
Lady, don't come any closer.

Brenda sees the guns.

BRENDA
I gotta get a doctor!

SARGE
(suddenly suspicious)
You sick?

The side door of the van slides open and Ed tumbles out into the street. Joey leans out his window. They both look like death warmed over.

The three soldiers grab gas masks off their belts and hastily put them on. They keep their guns pointed at Brenda and Ed the whole time.

BRENDA
What's the matter with you people? These men need help, for chrissakes!

FRANK
Forget it, lady. Nobody gets out of this town.

BRENDA
Why not?

Frank nods over to where Ed is lying in the street.

FRANK
Plague.

BRENDA
This is no plague. They're dead! I mean, not for real dead but, you know, sick dead.
(MORE)

(CONTINUED)

154 CONTINUED: (2) 154

BRENDA (CONT'D)
I mean, when you check them out, they don't have any stuff going on inside or anything...

The three soldiers look at her queerly. Les is the first to move. Backwards.

LES
Ho-kay, Sarge. Let's push along. Don'tcha think?

SARGE
Uh-yeah. Move it out, boys.

BRENDA
Wait! No! I can explain!

FRANK
It's okay, lady. We read you. We'll send the medics.

155 CLOSE ON ED 155

His agonized face suddenly relaxes. He sees the soldiers. Ed throws himself at Les, grabs him from behind, and...

Takes a huge bite out of Les' skull. Brenda screams.

Les' body jerks in a death spasm, his hands scratching at the open wound, trying to stuff the brains back into his head... as he staggers backwards and collapses onto the street.

Frank reels with horror. Ed turns to them and smiles, blood dripping from his mouth.

BRENDA
Ed! Ed! Quit it!

The two soldiers pull out their sidearms and OPEN FIRE. Ed is hit with a fusillade of bullets.

Blood, flesh splatter everywhere. Ed flails backwards, flips onto the ground. BULLETS continue to rip and tear into his body. Smoke curls up from the soldiers' guns. Metal casings fly into the air, rain onto the street.

Frank and Sarge STOP FIRING. Ed lies still. Frank looks down at Les, jumps off the Jeep.

(CONTINUED)

155 CONTINUED: 155

SARGE
Leave him. He's dead.

Suddenly Ed sits bolt upright!

Right next to Frank... his body riddled with bullet holes... but none of them bleeding.

SARGE
(continuing)
Get up here! Now!

FRANK
Okay, Sarge. Comin'!

Frank leaps into the Jeep. Sarge slams the pedal to the metal. The JEEP SQUEALS away into the night.

Ed turns toward Brenda... who backs away toward the van.

BRENDA
Take it easy, Ed. Trust me, okay? I'll be right back.

She breaks into a run, jumps in and floors the van, ROARS off into the night

Ed looks back down at Les, smiles to himself ... bends down to the bloody head and starts sucking brains into his mouth.

156 EXT. STREET - TOWN 156

The ambulance, running without lights, and staying close to the shadows, makes its way through the town.

157 INT. AMBULANCE - NIGHT 157

Jesse, Tom and Lucy sit in front. Doc Mandel, with bandaged head, sits behind. *

JESSE *
Go up Weyburn Street. *

LUCY *
Richmond's faster. *

JESSE *
Yeah, and brighter. *

Up ahead, on the opposite side of the street, they see a crowd of Corpses fighting their way into a store.

157 CONTINUED: 157

It's a pet shop. The windows are broken and scores of Corpses are inside and out, feeding.

Nobody in the ambulance says anything... just stare as Tom eases the ambulance by. Then, suddenly, a dog breaks out from inside the store. A Corpse takes off after it.

TOM
Son of a bitch!!

He GUNS THE ENGINE and pulls the van around, giving chase.

LUCY
What are you doing?

TOM
I'm going to kill that sucker.

Jesse is about to say something but Tom cuts him off.

TOM
(continuing)
Yeah, I know. They're already dead. I don't care. I'm gonna kill it anyway.

Tom wheels down an alley after the Corpse. He's out of control. He only sees the Corpse ahead of him. Jesse, Lucy, and Doc hang on for dear life.

158 EXT. AMBULANCE - NIGHT 158

The ambulance hits the Corpse and knocks it into a rent-a-sign... one with those flashing lights all around it. The Corpse smashes right through the plastic.

SPARKS SHOWER. CRACK! The Corpse stiffens in shock, as electricity surges through its body.

Tom backs the ambulance up so they can all watch, fascinated, as it twitches...

Finally it falls into the street -- face down into a puddle... and steam wafts from its crumpled body. The thing looks dead -- dead FOR REAL!

TOM
One for the good guys!

They all stare out the window as Tom U-turns past the corpse and squeals off into the night.

159 thru 162 OMITTED 159 thru * 162 *

163 INT. BRENDA'S VAN - NIGHT 163

Brenda drives. Joey is curled up and rigid. Out of his mouth comes an agonized GROWL.

JOEY
... Hurts so bad. Gotta... help...

BRENDA
(with tears)
I'm trying my best, Joey. What else can I do?

(CONTINUED)

163 CONTINUED: 163

JOEY
Let me eat your brains.

Brenda looks over to see Joey bare his teeth in a grotesque leer and reach out for her. She screams, jerks the van to the left, throwing Joey to the other side. She stops the van, jumps out. Looks back in through the window.

BRENDA
Joey, please! Say you're just joking...

Joey kicks the door open and stumbles out.

JOEY
Brains!

Brenda runs for it. Joey runs after her.

164 EXT. ANOTHER STREET - NIGHT 164

Brenda cowers in a doorway, hiding in the shadows. She can see Joey on the other side of the street.

JOEY
Brenda, let me have them! I'm the one who loves you!

She turns and runs...

-- SMACK! -- right into a Corpse -- an old man. It grabs her. Brenda screams. Struggles.

Her hand gets caught in the Corpse's mouth. It starts to close on her, but she rips the lower jaw right out of the skull!

She tries to run but falls as the old Corpse continues to hang on. Brenda tries to crawl away, but Joey catches up and kneels over her. She screams.

JOEY
(continuing)
Honey, it's only me.

She stares up at him. Whips her head this way and that. There's nowhere to run. She looks up again, then slumps back, relaxed.

BRENDA
Take me, baby.

(CONTINUED)

164 CONTINUED: 164

Joey enfolds her in his arms in one last love embrace. Then opens his mouth wide to take a bite.

CRUNCH!

165 EXT. STREET INTERSECTION - TOWN - NIGHT 165 *

Sarge chomps a cigar through his gas mask, slaps a new clip into his sidearm, whips open a crate of ammo, loads a belt into the machine gun mounted on the turret in the back. Frank stands beside him, feeling kind of depressed.

FRANK
I joined the army to see the world, not this!

A gang of Corpses approach from the shadows. Sarge sees them coming. Smiles to himself.

SARGE
Get a grip on yourself. You're an American soldier. We got a fire fight on our hands. And the enemy's already dead. It's beautiful.

He slaps the machine gun housing into place, pulls the bolt back. Squeezes the trigger. RAT-TA-TA-TA-TA!!

Bullets SPLUT into the corpses. Chunks of flesh fly through the air. Their riddled bodies crumple, spin, fall. But they rise again and continue toward the Jeep...

166 EXT. STREET - TOWN 166

The Ambulance continues to quietly make its way through town. Suddenly something runs out in front of them! It's the legs from the hospital... They bump into a lamppost, rebound, and careen on down the street. * * * * * *

167 INT. AMBULANCE - NIGHT 167

They all watch the legs disappear. Doc spots a liquor store across the street. *

(CONTINUED)

167 CONTINUED: 167

DOC MANDEL
I wonder if you'd mind stopping for a tiny second... Purely medicinal.

Several Corpses burst out through the front window of the liquor store, holding bottles, drooling and belching. *

DOC MANDEL
(continuing)
Never mind.

Lucy leans forward for a better look, putting her hand on the dash. The AMBULANCE SIREN and lights suddenly turn on.

LUCY
Ooops.

Jesse glares at her. Tom frantically tries to find the switch. Lucy tries to help. She hits the red flasher lights as well.

JESSE
Brilliant.

168 EXT. ALLEY - NIGHT 168 *

The flashing red lights illuminate the greedy eyes of a dozen Corpses. They've been rummaging in garbage. *

169 BILLY 169

is right in the midst of them, fighting over a morsel. He stares at the ambulance as it disappears down the street. Some of the others take off after it.

170 EXT. EDGE OF TOWN - AMBULANCE - NIGHT 170

Lights and SIREN! The ambulance races down the street, pursued by Corpses. It takes a corner on two wheels and disappears from sight. The CAMERA HOLDS on a road sign:

INTERSTATE 5
10 MILES

171 INT. AMBULANCE - NIGHT 171

Jesse, Lucy and Doc all look relieved. Tom is positively jubilant. He TURNS OFF SIREN.

TOM
Arrrright! Goodbye nightmare!

JESSE
Stop at a call box! We'll --

TOM
No way! We're getting out of...

Tom reacts to something on the road ahead. He hits the brakes. Hard.

172 TOM'S POV OF ROAD 172 *

A giant roll of barbed wire stretches across the highway.

173 EXT. HIGHWAY - NIGHT 173

The AMBULANCE SCREECHES to a halt in front of the wire. Red lights still flashing.

174 INT. AMBULANCE - NIGHT 174

They all stare through the windshield at the mean-looking wire -- wound much too tight for a person to get through.

Tom flicks on the ambulance spotlight. The road is completely barricaded. * *

TOM
What the...

JESSE
They want to keep us in.

LUCY
Who's <u>they</u>?

TOM
Nobody's keeping me in this town!

175 EXT. AMBULANCE - HIGHWAY - NIGHT 175

Tom guides the ambulance into the wire, pushing through it. But before they get very far spotlights snap on from behind the barricades... blinding them. * *

176 INT. AMBULANCE - NIGHT 176

Jesse peers out into the distance beyond the wire.

JESSE
Look!

Under the lights, just barely visible in silhouette... SOLDIERS in full battle gear... with guns pointed straight at them.

TOM
Soldiers... ?

Doc Mandel squints into the night.

DOC MANDEL
It's all right. They're ours.

Tom edges the ambulance forward. A barrage of MACHINE GUNFIRE rips the ground in front of them.

LUCY
Uhhhh, I don't think they know that.

177 EXT. AMBULANCE - NIGHT 177

Tom leans out his window, shouts across the barricade...

TOM
Wait... you don't under...

GUNFIRE rakes the ambulance. The spotlight and red flashers are shot out. Tom ducks back inside. The ambulance lurches backwards.

Tom reverses back down the highway. The GUNFIRE CEASES as they retreat...

178 EXT. ROAD OUTSIDE OF TOWN - NIGHT 178

The ambulance, full of bullet holes, bumpily riding on the rims of deflated tires, heads back toward town.

179 INT. AMBULANCE - NIGHT 179

Tom nervously tries to keep the ambulance steady. Lucy, Jesse, and Doc peer out into the darkness, looking for you know what.

JESSE
It's the army! They're here!
They think we're them!

(CONTINUED)

179 CONTINUED: 179

LUCY
You mean those things...

JESSE
(breaking in)
Yes! Don't you get it? That's why there's nobody in town. They evacuated the whole place!

LUCY
They think we're... dead?

DOC MANDEL
Interesting situation. Soldiers in front, zombies behind. Sure nobody wants a drink?

Nobody responds. It's all too depressing.

Jesse suddenly starts to fumble with the radio on the dash. He takes the mike in his hand and twists and turns dials. He gets ELECTRONIC HUM and SQUEAK. He speaks into it.

JESSE
Hello? Hello? Is anyone there?

180 INT. HOSPITAL - BASEMENT CORRIDOR - NIGHT 180

Lots of debris all about.

JESSE (V.O.)
Come in? Hello? We are alive. Do you copy? Over.

SUCKING and SNORTING SOUNDS are heard. CAMERA DOLLYS toward them... right into the morgue.

181 INT. MORGUE - NIGHT 181

Inside the morgue, Corpses are feeding on the brains of bodies pulled from the refrigerator trays.

One of them, a particularly nasty-looking, but mostly intact middle-aged man, hears ELECTRONIC CRACKLE, and Jesse's voice, coming from the hallway. He breaks away feeding to follow the sounds.

182 INT. HOSPITAL COMMUNICATIONS ROOM - NIGHT 182

The Corpse follows the sound to the Communications Room and enters. Out of the radio comes:

(CONTINUED)

182 CONTINUED: 182

JESSE (V.O.)
We're in town and we need help. Please tell us what to do!

The Corpse steps over to the radio and picks up the microphone.

CORPSE
Come to the hospital.

183 INT. AMBULANCE - NIGHT 183

Jesse gets excited. Tom and Lucy exchange a look of relief.

JESSE
(into microphone)
We'll be right there.

Tom pushes the ambulance faster. Doc Mandel leans forward and takes the microphone from Jesse and speaks into it.

DOC MANDEL
Forgive me, sir. But could you tell me who the President of the U.S. is?

184 INT. EMERGENCY ROOM - NIGHT 184

The Corpse looks perturbed. It thinks hard.

CORPSE
(into microphone)
Harry Truman, who do you think?

185 INT. AMBULANCE - NIGHT 185

Everyone sags. Doc quietly puts the mike down.

JESSE
Who's Harry Truman?

Tom suddenly has a manic gleam in his eye.

TOM
They want brains, we'll give 'em brains!

He hits the gas and pushes the ambulance faster.

186 EXT. MEAT PACKING PLANT - NIGHT 186

The ambulance pulls up in front of a large industrial-type building. The sign above the door says: ROGERS AND ROGERS -- MEAT PACKERS.

They all jump out and head for the entrance. Lucy aims her shotgun and BLASTS off the lock. Tom pulls it open and races inside, followed by Doc. Lucy turns to Jesse.

LUCY
Remember, no funny stuff. Just shout.

JESSE
Okay, okay, okay. Trust me. Just this once.

She wishes she could but she has no choice anyway. She follows the others inside. Jesse looks up and down the street nervously.

187 INT. MEAT PACKING PLANT - NIGHT 187

Tom is shoving handfuls of brains into plastic bags and giving them to Doc, who in turn, throws them into the rear of a small refrigerator truck, parked in the loading bay. Lucy appears and pitches in.

188 EXT. STREET - MEAT PACKING PLANT - NIGHT 188

Jesse takes a few steps out into the street. He hears something -- an ENGINE! He looks hopeful... starts toward the sound, then stops himself.

He looks toward the open door of the meat packing plant. He's torn. The ENGINE gets LOUDER. He heads toward it.

189 EXT. INTERSECTION - NIGHT 189

Jesse runs close to the side of the buildings. He sees the approaching headlights. It's an Army Jeep! He's ecstatic.

He runs into the intersection, waving to the Jeep.

JESSE
Here! Here! Help!

190 ANGLE ON THE ARMY JEEP 190

With Corpses driving it! Some wearing bits of uniform from Frank and the Sergeant. The vehicle whips past. *

Jesse jumps out of the way. The Jeep flies into a 180, comes back after him. Jesse runs. The Jeep closes in.

191 OMITTED 191 *

192 EXT. MEAT PACKING PLANT - NIGHT 192 *

Tom and Doc are loading brains into the truck. Lucy is frantic. * *

LUCY
I told him. I told him.

TOM
We'll find him.

LUCY
Maybe I don't want to find him.

TOM
I think you do.

LUCY
... Stupid kid.

Doc pats her shoulder.

192A EXT. ANOTHER STREET - NIGHT 192A

Jesse runs for his life as the Jeep bears down on him. He dodges across to the other side of the street and into an alley... The Jeep races past. * * *

192B EXT. ALLEY - NIGHT 192B

He catches his breath for a moment. The SOUND of SCREECHING BRAKES. And an ENGINE backing up. Jesse forces himself on.

192C EXT. MAIN STREET - NIGHT (NEW) 192C *

Jesse slips out of the alley and sees Corpses in the distance. He moves backwards and backs right into somebody standing behind him. He turns, startled, to see a Corpse.

(CONTINUED)

192C CONTINUED: 192C

But the Corpse pays him no attention. Others stand there, too. They all watch a display of TV monitors in the window of an appliance store.

The show is "Our Daily Word"... the religious message that ends the broadcast day. The Minister is droning on about "the afterlife." The Corpses watch attentively... none react to Jesse. He backs right back into the alley... runs down to the other side and cautiously looks out.

193 EXT. BACK ALLEY - NIGHT 193

Jesse peeks out... sees nothing there. He breaks into a run, when suddenly... the glare of HEADLIGHTS blind him.

194 MOVING - JESSE 194

He's exhausted and slowing down. He can't run any further. He hears TIRES SQUEAL beside him. He drops to his knees. He's finished. Dead. A hand grabs him from above.

TOM
Get up! You little -- Who do you think you are? Huh?

Tom pulls Jesse to his feet.

TOM
(continuing)
I got news for you, pal. Time to grow up. We survive, we survive together. Understand?

Jesse nods. Looks up at Tom.

JESSE
... I'm sorry.

Tom looks up the alley. Corpses can be seen moving back and forth on Main Street... more of them than before.

TOM
Ready to work?

Jesse nods.

195 OMITTED 195

196 EXT. STREET - NIGHT 196

The refrigerator TRUCK ROARS through town. Tom drives, banging on the HORN, trying to draw as much attention as possible.

In the rear, Jesse and Doc Mandel "troll" pieces of brain out the back and onto the street.

DOC MANDEL
Chow time! Come and get it!

Corpses are drawn by the smell of the brains. They make their way out onto the street and hungrily fight over the morsels.

Other Corpses run after the truck. Billy is amongst them. He only has eyes for Jesse. Pretty soon there's a whole pack of them running, staggering, and limping after the receding truck...

Crying and screaming for BRAINS, BRAINS, BRAINS!

197 thru 240 OMITTED 197 thru 240

241 EXT. POWER SUB-STATION - NIGHT 241

Tom drives the truck through the gate and into the grounds of the station. He hops out. Examines the keybox. The SHRIEKS and SCREAMS get closer.

Jesse looks back down the road... at the approaching Corpses.

Tom jimmies the box open... hits a button. The gate slowly begins to close -- just as the first Corpses reach it.

They SCREAM and REACH through for the humans. Tom turns and sees the Control Building, standing in the center of the compound.

He jumps back into the truck and drives for it... through a forest of TRANSFORMERS... big ones, ten or twelve feet high. Giant INSULATORS stick like rabbit ears out the tops. They're all criss-crossed with a net of HIGH-TENSION WIRES... making that eerie HUMMING SOUND.

242 INT. SUB-STATION - NIGHT 242

Jessie, Lucy, Tom and Doc burst into the control room. A windowless fortress.

This is the guts of the Sub-station. A CONTROL PANEL stretches across one wall. It's a maze of dials, switches, meters, and blinking lights.

Tom looks at the controls. They all look the same. Jesse steps up beside him.

TOM
Eenie, meenie, minie, moe.

JESSE
There.

He points to a red line which snakes its way across the board ending at a large, old-fashioned SWITCH, covered by a window guard.

Underneath, a small sign: MAIN POWER SUPPLY.

TOM
Touchdown!

He lifts the guard and pulls the switch.

243 EXT. SUB-STATION - NIGHT 243

The electrical activity winds down, the humming dies, and most of the lights go out... except for emergency spots.

244 ANGLE ON THE FENCE 244

The number of corpses is increasing. They're shaking the fence, SCREAMING, FROTHING with desire! Billy is with them. But unlike the others, he calmly scans the area inside the compound... and sees the gate keybox.

245 EXT. CONTROL BUILDING - NIGHT 245

Tom appears with a coil of heavy-gauge wire over his shoulder. Lucy and Jesse come around from behind the truck, loaded with bags of brains. They've all got flashlights. Doc Mandel is closing the door behind Tom.

(CONTINUED)

245 CONTINUED: 245

TOM
And you're not opening it for anyone except us, right?

DOC MANDEL
Of course, my dear boy. Trust me.

246 EXT. SUB-STATION - NIGHT 246

Tom leads Lucy and Jesse back down towards the gate. The Corpses see them and attack the gate with a new, renewed ferocity...

Tom takes a knife and strips insulation from the wire. He attaches the exposed copper to the nearest transformer terminal.

LUCY
How do you know...

TOM
(cutting in)
Electrical engineering. It's my major.
(to Jesse)
Okay, give your sister a hand, now.

Jesse and Lucy run through the transformer field, throwing the brains into the puddles of water which are everywhere.

247 INT. CONTROL ROOM - NIGHT 247

Doc Mandel sits at the main control console, walkie-talkie in front of him. He has his pipe in his mouth and searches his pockets for a match, but comes up with nothing. He pulls open a drawer and his eyes light up.

There, inside the drawer, is an almost full bottle of whisky.

DOC MANDEL
Well, how do you do!

248 EXT. SUB-STATION - NIGHT 248

Tom splices the cable into the transformer. He takes the other end and places it into the puddle of muddy water surrounding the unit.

(CONTINUED)

248 CONTINUED: 248

The CAMERA PANS along the puddle and we see that this puddle joins with others through little rivulets that seem to interconnect all the puddles throughout the sub-station.

249 EXT. SUB-STATION GATE - NIGHT 249

Billy climbs over the shoulders of other Corpses who in turn are trying to climb over the gate. But Billy scrambles up them like a ladder. He reaches the top... and leaps into the compound.

250 EXT. SUB-STATION GATE - NIGHT 250

Billy runs up to the keybox and presses the "open" button. The gate starts to slide open. Corpses pour inside!

Tom, Lucy, and Jesse see the Corpses run through. Their way back to the Control Building is blocked! There's only one possibility... The truck!

As the Corpses run for them, Tom boosts Lucy, then Jesse, up into the rear refrigeration compartment. He scrambles up himself, pulling the door shut just a moment before the Corpses arrive.

As the door slams closed, a metal latch falls into place, locking them inside.

251 INT. REFRIGERATION COMPARTMENT - NIGHT 251

Tom turns on his flashlight. They can dimly see each other. The SCREECHING of the Corpses outside is absolutely unnerving. He grabs for the walkie-talkie... screams into it.

TOM
Doc! Doc! Can you read me? Pull the switch! Doc?

No response.

251A INT. CONTROL ROOM - NIGHT 251A

The walkie-talkie sits on the desk. Tom's VOICE comes out of it:

TOM (V.O.)
For Chrissakes, Doc! Pull the switch!

But there's nobody to hear him.

251B INT. REFRIGERATION COMPARTMENT - NIGHT 251B

Tom screams into the radio.

TOM
Goddammit, Doc!

Still no response. Tom throws the walkie-talkie against the wall. Corpses outside bang and hit at the truck.

Tom looks around.... sees a hatch, about 2/3's of the way up one wall. He steps on a crate and pushes the hatch open.

252 EXT. SUB-STATION AND TRUCK - NIGHT 252

Tom peeks out. Corpses -- all over the compound, splashing in the puddles, grabbing for brains! He's just above the roof of the truck's cab. He tries to wiggle his way through the opening but his shoulders are much too broad. He falls back in defeat.

253 INT. REFRIGERATION COMPARTMENT - NIGHT 253

Tom looks at Jesse, then looks back up at the hatch. Back at Jesse... who sighs deeply.

JESSE
I know that look. I get it from my mom when she wants me to volunteer for dishes.

TOM
The keys are in the ignition.

LUCY
(to Tom)
You can't send him out there! Do you know what my mom will do to...

She suddenly stops, ralizes what she is saying. She turns to Jesse, gives him a hug.

LUCY
(continuing)
Go ahead. Give it your best shot!

Jesse jumps up, squeezes himself through. He disappears out the hatch.

254 EXT. REFRIGERATOR TRUCK - NIGHT 254

Jesse scrambles out onto the roof of the cab. The truck is separated from the Control Building by dozens of frenzy-feeding Corpses.

255 CLOSE ON HATCH 255

Tom watches Jesse as best he can.

Jesse drops into the cab through the window. A couple of Corpses look up from their feeding.

256 INT. TRUCK CAB - NIGHT 256

Jesse slides into the driver's seat. He looks around at the dash, gears, pedals. Most people would have trouble driving this thing.

TOM (V.O.)
Get it started! Turn the ignition key!

Jesse does as he's told. The truck starts, jumps, and dies.

257 INT. REFRIGERATION COMPARTMENT - NIGHT 257

Tom shouts through the hatch.

TOM
You've got to depress the clutch! Then shift into first. Push the gear shift up to the left. Then ease out the clutch. Got it!

258 INT. TRUCK CAB - NIGHT 258

Jesse is mouthing the instructions as he hears them, trying to absorb it all, as he looks from one instrument to another...

JESSE
Right. Clutch, shift, clutch. Got it!

He goes into action, depressing the clutch, and starting the engine. So far, so good. He shifts into first with great difficulty.

JESSE
(continuing)
Okay, here we go.

He lets out the clutch, and the truck suddenly lurches forward. The GEARS GRIND horribly as Jesse wrestles with the shift. But it finally slips in and the truck gains momentum.

JESSE
(continuing)
Arrrright!

259 INT. REFRIGERATION COMPARTMENT - NIGHT 259

Lucy grabs Tom and hugs him in jubilation.

LUCY
We're moving. We're moving!

260 EXT. SUB-STATION - NIGHT 260

The truck, still in first gear, rumbles along toward the Control Building. Corpses look up from feeding and watch the truck pass... some take off after it.

261 CLOSE ON JESSE 261

He steers straight for the Control Building, when suddenly, in the headlights he sees...

262 JESSE'S POV - BILLY 262

Standing there, right in front of the approaching truck.

263 BACK TO JESSE 263

who swallows hard, squeezes his eyes shut... and steps on the gas!

The truck slams right into Billy, catapulting him up... SMACK! Right into the windshield!

The truck smashes into the Control Building. It comes to a stop with the cab buried in the wall.

264 INT. TRUCK CAB - NIGHT 264

Jesse shakes his head clear. Looks up to see Billy's squashed face staring in at him!

BILLY
Brains!

Billy's hand crashes through the windshield and claws at Jesse's hand. Jesse hits him, kicks furiously. Windmills his arms. Billy falls back.

BILLY
(continuing; rasping)
You told, you told. Now you die like me.

Jesse pushes the door open and jumps out. He heads for the stairs to the control room. Billy leaps from the hood of the truck and pursues.

265 EXT. TRUCK - NIGHT 265

Corpses have gathered at the rear of the truck, banging away at the door, trying to get in.

266 CLOSE ON THEIR FEET 266

splashing around in a huge puddle.

They continue to pound on the truck. Now they are joined by others who have axes and sledgehammers.

267 INT. TRUCK - NIGHT 267

Lucy and Tom see the walls start to break away, the door being pried open. Corpse hands reach in. They hold onto each other, waiting.

LUCY
Hurry, Jesse, hurry. Please, God. Make him hurry.

268 INT. POWER STATION - NIGHT 268

Jesse pushes through into the control room.

JESSE
Doc? Are you here?

Billy grabs him from behind and pulls him down. Jesse sees a screwdiver in a tool belt hanging near the stairs. He reaches out, gets it.

Billy's mouth comes closer and closer... and opens wide. Jesse plunges the screwdriver deep into Billy's throat. Billy clamps his teeth on it, tries to dislodge it, falls backwards down the stairs.

JESSE
(continuing)
That's how come you're dead, asswipe. No brains and a big mouth.

Jesse lunges for the master switch. PULLS IT.

ALL HELL BREAKS LOOSE!!!

269 EXT. SUB-STATION - NIGHT (OPTICAL ENHANCE) 269

Lights go back on. Electricity surges through the transformers, through Tom's wire and into the ground water all over the Sub-station.

(CONTINUED)

269 CONTINUED: 269

The Corpses LIGHT UP LIKE CHRISTMAS TREES as the electricity flows into them. THOUSANDS OF VOLTS of electricity.

The Corpses attacking the truck freeze and jitter. Sparks fly from their bodies. One after another they start to smoke, patches of flame spontaneously appear.

270 INT. REFRIGERATION COMPARTMENT - NIGHT 170

Lucy steps close to Tom. Wraps her arms around him, looks up into his eyes.

She is backlit by blue flashes of elecricity.

LUCY
I did remember you.

She kisses him passionately.

271 EXT. SUB-STATION - NIGHT (OPTICAL ENHANCE) 271

The transformers start to smoke and flash. Bursts of SPARKS cascade out of the insulators. The wires begin to VIBRATE and SNAP apart. Now the insulators begin to EXPLODE. The whole place is coming apart at the seams.

272 INT. CONTROL ROOM - NIGHT (OPTICAL ENHANCE) 272

All the meters on the cotrol panel are showing overload. Monitor lights start to SHATTER. Once more, Billy sneaks up behind Jesse.

Suddenly, the top of a transformer CRASHES through the roof, dragging insulators and LIVE WIRES with it.

Jesse turns, sees Billy caught off guard. He runs at him, hitting Billy hard, pushing him back into the transformer. Billy makes contact with the wires, and FRIES where he stands... his body totally cocooned by tentacles of electricity.

Then, a loud CRACK! And everything shorts out, plunging the room into darkness.

DEAD QUIET. No sound except for Jesse's breathing. Then a movement. And another. Jesse can't see anything. He grabs for something to defend himself... a wrench... as the sound makes its way toward him.

It gets closer and closer... he raises the wrench...

(CONTINUED)

272 CONTINUED: 272

Then SUDDENLY, a match bursts into flame... illuminating the face of Doc Mandel! Sitting there on the floor, just inches in front of Jesse! He stifles a yawn and peers into the darkness.

DOC MANDEL
(slurring)
Might be a fuse.

273 EXT. SUB-STATION - DAWN 273

Dawn breaks on the horizon. Jesse and Doc Mandel exit the Control Building.

They look around at the carnage... Everywhere Corpses lying on the ground... some smoking, but none moving. They've all been fried!

Then they hear the CLANKING SOUND OF... TANK TREADS!

Coming through the gate, an ARMY TANK leads several dozen, fully-armed foot SOLDIERS up toward the Sub-station.

Several of the soldiers hold FLAME THROWERS. They use them against the odd CORPSE still staggering around inside the compound. The flames WHOOOSH out and incinerate the Corpses in a ball of fire.

Jesse and Doc see them... yell with delight! Jesse is happy, relieved, excited...

But then a soldier in front RAISES his flame thrower.

JESSE
Noooooo! We're not...

The soldier AIMS the flame thrower at them.

JESSE
(continuing)
Wait! No! You don't understand...

The soldier cocks the mechanism, is about to blast them...

When... the rear door of the truck falls off! Tom and Lucy stand there, in each other's arms, passionately kissing... oblivious to everything.

(CONTINUED)

273 CONTINUED: 273

An OFFICER steps forward, pushes the soldier's flame thrower aside.

OFFICER
Hold it! Stop! I think they're human!

Jesse turns to see Tom and Lucy. Jesse gapes at the sight of the two of them going at each other... locked in the heat of sexual desire. He shakes his head.

JESSE
That's right, I guess the dead don't neck...

DOC MANDEL
Come on, I'm starving, let's get a bite to eat -- I mean... You know what I mean.

He puts his arm around Jesse's shoulder.

DOC MANDEL
(continuing)
And perhaps a small glass of something...

They walk toward the advancing soldiers. CAMERA PULLS BACK -- and Lucy pulls the door shut, more soldiers pour into the compound, the sun rises... and all is peaceful in the world.

THE END